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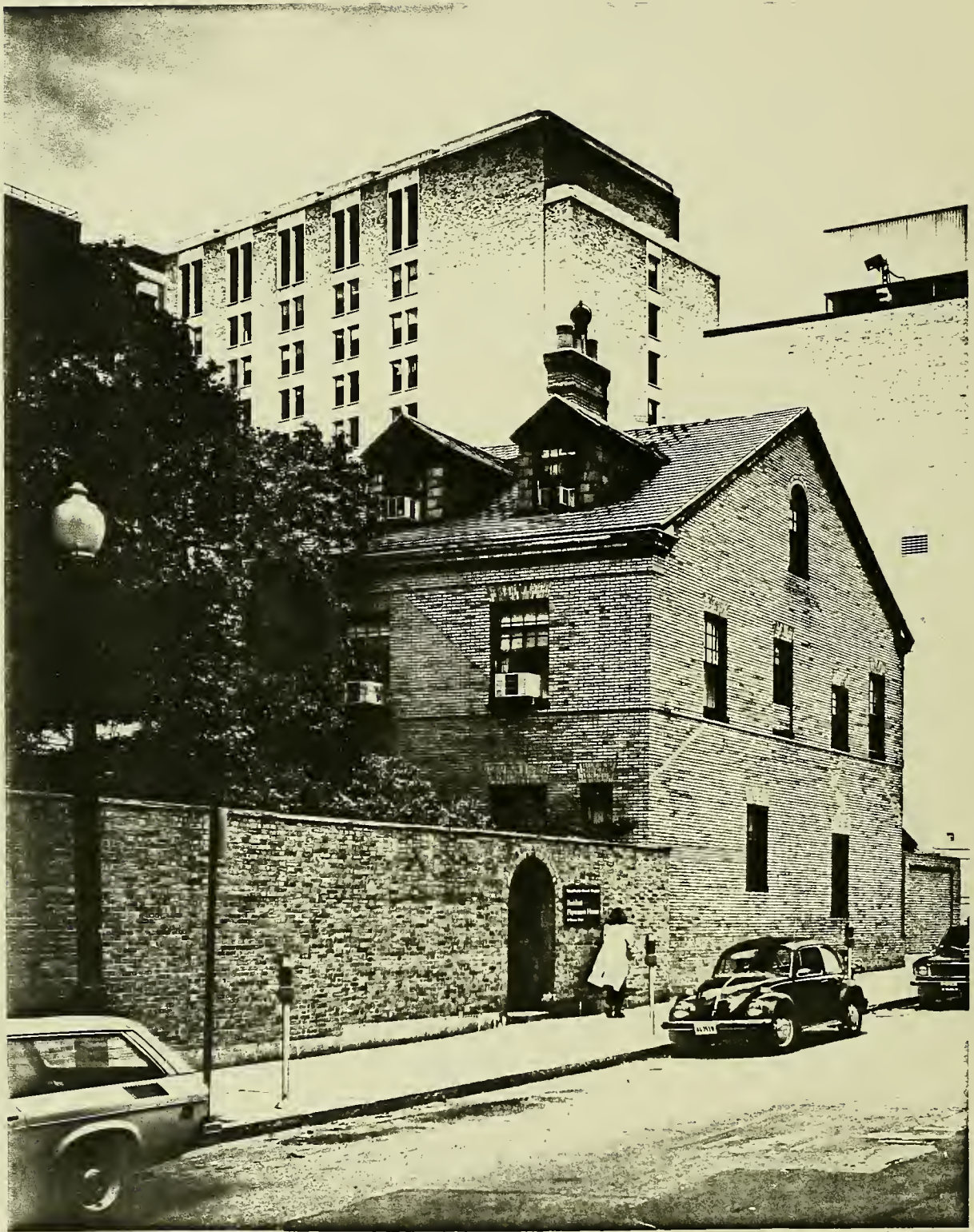
# Resident Physician's House

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Boston Landmarks Commission

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Photograph © Randolph Langenbach, 1981





October 6, 1981

## Boston Landmarks Commission

City Hall, Boston  
Massachusetts 02201  
(617) 722-4300

RE: PETITION #60  
PROPERTY The Resident Physician's House  
ADDRESS 62 Blossom Street, Boston, MA 02114

City of Boston  
Kevin H. White, *Mayor*

*Members*  
Pauline Chase Harrell,  
*Chairwoman*  
Lawrence A. Bianchi  
Libby Blank  
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Joan E. Goody  
Rosalind E. Gorin  
Imre Halasz  
Roger P. Lang  
Luix Overbea  
Carl A. Zellner

Marcia Myers,  
*Executive Director*

Attached is a study report prepared by the Boston Landmarks Commission on the subject property which will be the subject of the Public Hearing to be held on Tuesday, October 27, 1981 - 5:00 P.M., BRA Board Room, 9th floor, Boston City Hall.

Sincerely,

Marcia L. Myers  
Executive Director

ATTACHMENT: STUDY REPORT

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Report of the Boston Landmarks Commission  
on the Potential Designation of the  
RESIDENT PHYSICIAN'S HOUSE  
under Chapter 772 of the Acts of 1975

Approved: Marcia Myers 10/6/81  
(Executive Director) (Date)

Approved: Pauline Chase Farrell Oct. 6, 1981  
(Chairman) (Date)





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## 1.0 LOCATION OF THE PROPERTY

### Address and Assessor's Parcel Number:

1.1 62 Blossom Street (also 46 Blossom Street in Building Department records)

Parcel #370, Ward 3, Precinct 5

### 1.2 Area in Which Property is Located:

The Resident Physician's House is located on Blossom Street along the eastern boundary of the Massachusetts General Hospital. It is sited within an enclosed shaded yard, adjacent to a construction site and between the Research Building and Bartlett Hall. Just to the northeast of the house is the 1821 Bulfinch Building of the hospital. Nearby are the large institutional and residential structures of the Charles River Park Apartments, the Shriner's Burn Institute, the Blackstone housing complex, and a Holiday Inn. To the east and to the south are buildings which survive from the West End neighborhood: St. Joseph's Church (on Cardinal O'Connell Way); the Winchell School (now Sleeper Hall); and, on North Anderson Street, a row of largely unoccupied brick tenement buildings. Portions of the West End streetscape (e.g., No. Anderson, Blossom, Parkman, and Chamber Streets) also remain in the area.

Until 1950, the Resident Physician's House stood on Blossom Street, at the intersection with the former Allen Street, just to the north of its present location. A densely settled tract of tenement dwellings bordered the property to the north and to the east.

The area lies between the Charles River and Government Center, and the major thoroughfares of Cambridge Street, Storrow Drive, and the Fitzgerald Expressway. It is accessible to MBTA transit service at Charles Circle and at North Station.

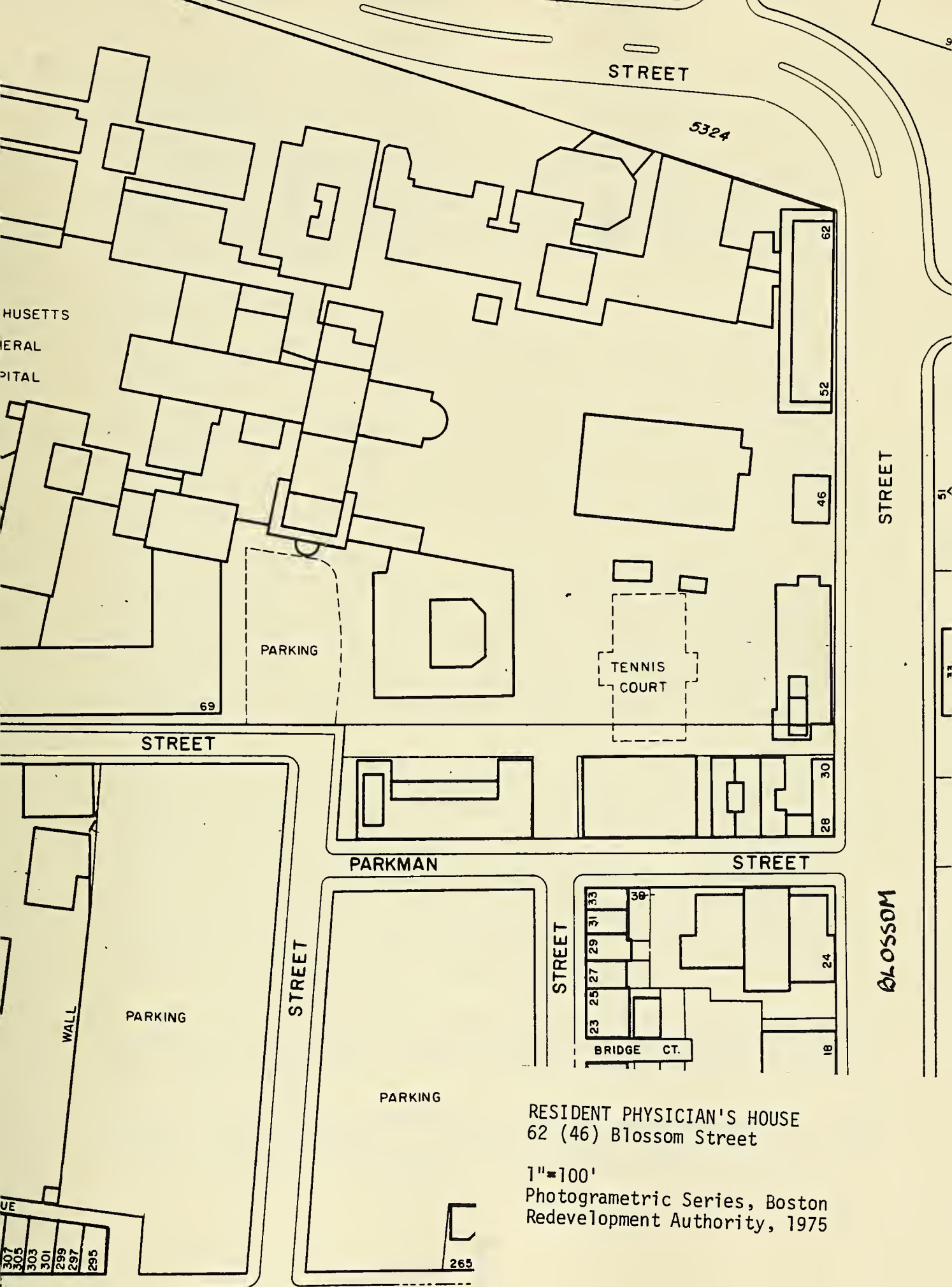
### 1.3 Maps Showing Location: Attached





RESIDENT PHYSICIAN'S HOUSE  
62 Blossom Street

Boston



STREET

5324

62

52

46

STREET

PARKING

TENNIS COURT

69

STREET

PARKMAN

STREET

30

28

BLOSSOM

STREET

23 25 27 29 31 33

30

24

18

BRIDGE CT.

PARKING

STREET

PARKING

RESIDENT PHYSICIAN'S HOUSE  
62 (46) Blossom Street

1"=100'  
Photogrammetric Series, Boston  
Redevelopment Authority, 1975

265

307  
305  
303  
301  
299  
297  
295





## 2.0 DESCRIPTION

### 2.1 Type and Use

The Resident Physician's House is a freestanding transitional Colonial Revival style building executed in red brick. Its original use was as the private, one-family residence of the general director (then called Resident Physician or Superintendent) of the Massachusetts General Hospital. Offices and a clinic of the Department of Psychiatry presently occupy the building.

### 2.2 Physical Description

Constructed in 1891, the Resident Physician's House is a transitional Colonial Revival style building with some Queen Anne type features. The house is two and a half stories high and two bays wide across its planar facade. Its basic plan is rectangular (29' x 40' x 42'), with a projecting octagonal bay with slightly rounded corners on its west wall. It originally fronted on Blossom Street and was set upon a cut granite foundation. On its current site, rotated 90 degrees to face toward the south, the house rests upon a low concrete block foundation. A granite ashlar foundation remains along its Blossom Street elevation.

The exterior walls of the house are of machine-pressed salmon-red brick, laid in a running bond with narrow raked joints of red-colored mortar. The splayed doorway and lintel voussoirs are of gauged brick, and the high water table is formed of molded brick. A wide, but slightly projecting, brick belt course bands around the building beneath the second story window sills. A smaller belt course on the north and south facades extends above the second floor window lintels. The window sills, now painted black to match the doorway and window trim, are of tooled brownstone.

The pitched roof rises at a 45-degree angle and is covered with slate shingles. Two wide slate-covered dormers, with pitched roofs and pediments, are symmetrically positioned on the south roof slope. A third pedimented dormer is on the north roof slope. Beside it, a fourth dormer, with a hipped roof, abuts the side chimney. A large interior chimney on the south roof slope is positioned near the roof edge. A second and more prominent chimney, with weatherings, extends up the entire north elevation of the house. Both chimneys have two decorative string courses and three oval-shaped terra cotta chimney pots. The construction date of the house is incised in a rectangular brownstone block set into the brick of the exterior rear chimney.

Underlying the roof are copper gutters, flashing, and downspouts. The projecting cornice consists of coursed brick and a finely detailed egg-and-dart molding of glazed terra cotta. The full cornice continues into the short gable returns.

The fenestration expresses the informal plan of the interior and is generally irregular. On the south facade are two symmetrical bays and large 12-over-2 windows. The windows on the west and north facades at

12-over-1, 9-over 1 on the Blossom Street facade, and 8-over-1 in the dormers. At the attic level of the gable ends are round-headed windows with Federal style glazing. A similar arched opening exists on the north wall at the staircase landing. The fenestration also has a slight graduation in story heights.

The side-hall main entrance has a broad five-paneled door, above which are three transom lights. The rear entrance has a similar door, with a glass panel, and the addition of an overhanging hood with asphalt shingles. An access ramp, in plywood and painted gray, leads to the rear doorway.

A French door on the west facade opens out from the two-story bay onto a low open terrace. Reconstructed in 1981, the terrace has a poured concrete floor enclosed by a brick wall with wide untinted mortar joints and slate coping. It replaces the original conservatory lost during the relocation of the house.

The interior (which is not under consideration for designation) displays the metal wall partitions and acoustic ceiling tiles of contemporary offices. Original interior features are preserved notably in the first floor: the raised chair rails; and elaborate overmantle piece in the parlor, with a beveled glass mirror; Roman brickwork (now painted) in the fireplace surrounds; and decorative inset panels beneath the first floor windows. The balustered staircase is detailed in a restrained Federal Revival manner with a paneled newel post and a capping urn piece.

Flanking the house along its Blossom Street facade are two brick walls. The one to the south, designed by Shepley, Bulfinch, Richardson and Abbot in 1931, is a Georgian Revival garden wall, eight feet high and laid in Flemish bond. It has an arched opening with an iron gate, which leads to the small yard in front of the Physician's House. The common brick wall attached to the northeast corner of the building has been shortened recently and is ten-feet in height.

Originally a paneled brick wall with iron cresting separated the house from Blossom Street.

### 2.3 Photographs: Attached at end of report.

### 3.0 SIGNIFICANCE OF THE PROPERTY

The Resident Physician's House is significant for its historic associations with the Massachusetts General Hospital and as an example of the work of a distinguished local architectural firm. As the second oldest structure on the hospital grounds, it remains also as the only building in the area of a discernably domestic character and scale.

Construction of the Resident Physician's House occurred during a major physical expansion of the Massachusetts General Hospital during the last quarter of the 19th century. In 1884, the trustees of the hospital directed that the living quarters of the Resident Physician inside the Bulfinch Building be appropriated for the Treadwell Library, and that plans be drawn for a separate private dwelling for the Resident Physician on a nearby site.

Although the house appears on an 1884 plan of the hospital, actual construction was not underway until the summer of 1891. Constructed by the masonry and contracting firm of Connery and Wentworth, it was completed in April, 1892 at a cost of \$12,000.

Dr. John Washburn Pratt, from 1892 to 1897, was the first Resident Physician to occupy the house. Two Resident Physicians (Drs. Herbert B. Howard, from 1897 to 1908, and Nathaniel W. Faxon, from 1935 to 1949) and six Assistant Resident Physicians subsequently lived in the house.\* These directors and assistant directors were leaders and innovators in the field of hospital administration. Six of the assistant directors became directors of other urban hospitals, and three of the occupants of the house served as president of the American Hospital Association.

Dr. Faxon, who spent seventeen years in the house during two periods of administrative service, supervised construction of the White and Warren Buildings. In the 1930's he was instrumental in the founding of what came to be the Massachusetts Blue Cross. He also authored several histories of medical institutions, including in 1959 a volume of the history of the Massachusetts General Hospital.

For the design of the house, the hospital trustees procured the Boston firm of Fehmer and Page (Carl Fehmer, 1835-c.1925, and Samuel Francis Page, 1857-1918). Fehmer, the senior partner and a distinguished architect in Boston, had previously been engaged to design three buildings for the hospital. The first of these, the Nurses' Pavilion (1882, demolished 1972) on Blossom Street, anticipated the spare exterior ornamentation of the Resident Physician's House nine years later.

Born and educated in Germany, Fehmer immigrated to Boston and surfaced as an architect in 1860. During his forty-five year career, he was recognized locally as a leading practitioner of architectural styles ranging successively from the Mansard-Second Empire to early steel-framed skyscrapers.

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\* See Appendix for additional information regarding the careers of these men.



His earliest professional association, from 1867 to 1873, was with William Ralph Emerson (d.1917). Fehmer and Emerson collaborated on designs for the Beebe-Weld (Record American) Building, residences on Commonwealth Avenue, and granite and cast iron mercantile structures erected in the aftermath of the Fire of 1872. Working independently from 1874 to 1900, Fehmer was responsible for numerous town houses in the Back Bay, including the elaborate Oliver Ames House (1882), the first of Boston's Chateausque buildings, and for the Boylston Market Association Building (1888), a designated Landmark.

His final partnership with Samuel F. Page generally produced masonry buildings of restrained Colonial Revival design. The limestone and terra cotta Worthington Building (1894) on State Street is the most notable commercial work of the firm. Fehmer retired in 1905 and spent his remaining years in Boston and in New Jersey.

The design of the house recalls the domestic architecture of the Federal period and also exhibits elements of the Queen Anne style. The symmetrical facade, the plain brick wall surfaces, the splayed lintels, the arched windows, and the interior woodwork all demonstrate a familiarity with Federal precedent in a comparatively early treatment of the Colonial Revival in Boston.

The side and rear elevations display, in contrast, some attenuated Queen Anne details. The two-story bay, the irregular fenestration, the multiple window light combinations, the tinted mortar, the wide proportions of the dormers, and the use of brick with terra cotta, granite, brownstone, and slate are all indicative of the Queen Anne.

The cross-breeding of these styles produces a building that harmonized with the adjacent structures on the hospital grounds throughout the first half of the century. On a prominent corner location, by the main entrance to the hospital, the house stood next to the late-Federal Bulfinch Building, a brick Queen Anne carriage house, and across from the four-story brick tenements on Allen Street.

The proximity to the Bulfinch Building may account for the extraordinary restraint of this vernacular example of the Queen Anne/Colonial Revival style. Customarily, Queen Anne structures display a vivacious asymmetry in plan, elevation and massing, variety of texture and materials and irregular fenestration. The style generally combines historicizing elements - borrowing from earlier English and American precedents, often the Colonial and Federal style. Fehmer and Page may have considered the imposing Bulfinch structure to be such a dominant focus that a robust Queen Anne version would be inappropriate to the Resident Physician's House.

Since the relocation of the house in 1950, its chief design significance appears to be as one of only two free-standing brick houses in Central Boston in the transitional Colonial Revival idiom\*, and as a key visual

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\* (58 Deerfield St., off Bay State Road, is the other)

interest in a setting dominated by institutional buildings. The salmon-red brick and unassuming domestic scale of the house are now unique to the area.

Hospital administrators ceased to occupy the Resident Physician's House after 1949, and the building stood vacant on its new site for several years. Beginning in 1963, the Center for Community Studies conducted its examinations in the house on the effects of urban renewal on the displaced working class community of the old West End. Conclusions from these studies were documented in two major publications and in the film, "Grieving for a Lost Home." Since 1968, the house was served as the center for Project Omega, a long-term study of pre-suicidal and pre-terminal patients.

#### Relationship to the Criteria for Landmarks Designation

The Resident Physician's House meets the criteria for designation as a landmark, as established in Section 4, Chapter 772 of the Acts of 1975, in that: it is associated with the lives of general directors of the Massachusetts General Hospital, who contributed to the growth of that institution and to the field of hospital administration; it exemplifies distinctive characteristics of a freestanding transitional Colonial Revival brick residence; and it is the work of an architect whose commissions influenced the development of the city for over forty years.





#### 4.0 ECONOMIC STATUS

##### 4.1 Current Assessed Value and Property Tax: Occupancy, Ownership and Status

The Resident Physician's House is owned by the Massachusetts General Hospital, which is operated by the General Hospital Corporation in Boston. The hospital buildings and grounds (assessor's Parcel Number 370 in Ward 3) are exempt from city property tax under Exemption Code 32. The total assessment for the parcel (that includes several buildings of the hospital) is \$41,035,000: this assessment is divided into \$4,143,000 for the land and \$36,892,000 for the buildings.

The Department of Psychiatry is the current occupant of the house.

As the hospital intends to claim the site by February, 1982 for the construction of a new research building, the future status of the house is uncertain.



## 5.0 PLANNING CONTEXT

The Resident Physician's House is part of the "campus" of the Massachusetts General Hospital. A world renowned medical facility, MGH has, in recent years embarked on a program to expand, replace and upgrade its component facilities. Among its most recent accomplishments in this area is the completion of an ambulatory care facility.

MGH has recently received a major grant for the construction of a new research facility. The location chosen for the research building is one which includes the present site of the Resident Physician's House. This site was chosen because of its apparently favorable relationship to other existing facilities. The hospital intends to demolish the Resident Physician's House in order to allow for a spring 1982 construction start.

During the late spring and summer of 1981 some discussions have taken place involving, at various times, MGH, the spokesman for the petitioners seeking Landmark designation for the Resident Physician's House, Boston Landmarks Commission members and staff, and other interested parties.

The focus of these discussions has been whether it is possible and economically sound to move the house to another site, either within the MGH campus or on adjacent land. A number of sites have been reviewed. The conclusions by representatives of the hospital based on their own consultants' work are that:

1. the estimated cost of relocating the building ranges from \$168,000 to approximately \$230,000 based on distance from the existing location;
2. that placement of the building on certain suggested sites would constrain future plans of the hospital;
3. that the hospital cannot justify the expenditure of moneys to move the house.

On the other hand, persons supporting the preservation of the building note that the current replacement cost for the type of office space now existing in the Resident Physician's House would be approximately \$75.00 per square foot and, therefore, the cost of moving the structure and putting it back into office use may be less costly than creating the space anew.

The hospital has not foreclosed the possibility of giving the building to another party to be moved at other than hospital expense.

With the construction of the proposed research facility, MGH buildings will have reached or exceeded the density allowed under zoning. For this reason and for further phased development, MGH has submitted an application for a Planned Development Area designation by the Zoning Commission and Boston Redevelopment Authority.

### Relationship to Current Zoning

The Resident Physician's House is located in an H-4 zone which permits general residential use including single-family, two-family and multi-family dwellings and certain institutional uses including hospital and accessory medical offices.

## 6.0 ALTERNATIVE APPROACHES

As the enabling statute precludes all but Landmark designation in the central city, the commission is limited to the designation category of a Landmark for the structure. The commission may, as an alternative protection device, nominate the property for listing on the National Register of Historic Places.

The commission has the additional option not to designate the building as a Landmark.

### Impact of Alternatives

Inclusion of the building on the National Register of Historic Places would provide various Federal Income Tax incentives for rehabilitation and disincentives that require demolition costs to be capitalized. The listing would not, however, protect the building from demolition or alteration undertaken with private or non-Federal funds.

Landmarks designation, under Chapter 772, requires the prior review of physical changes to the exterior of the building as specified in the Standards & Criteria (Sec.8&9 ). It would not affect the use of the building or the treatment of its interior, unless the latter were to be included in a separate interior designation.





## 7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the Resident Physician's House be designated a Landmark under the provisions of Chapter 772 of the Acts of 1975.

The Standards & Criteria recommended for administering the regulatory functions provided for in Chapter 772 are attached as Section 8.0 and 9.0.



## 8.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

### 8.1 Introductory Statement on Standards and Criteria to be Used in Evaluating Applications for Certificates

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.



It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

## BOSTON LANDMARKS COMMISSION

### 8.2 General Standards and Criteria

#### A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

## B. EXTERIOR WALLS

### I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

## II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

### C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

### D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.



E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

General Standards and Criteria  
page five

G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
  - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setbacks shall be utilized.
  - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
  - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
  - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

General Standards and Criteria  
page six

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
  - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b) Quality of illumination on building exterior.
  - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
  - a) Accurate representation of the original period, based on physical or documentary evidence.
  - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

General Standards and Criteria  
page seven

- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
- 4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
- 5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
  - a) Compatibility with the original property's integrity in scale, materials and character.
  - b) Historic association with the property.
  - c) Quality in the design and execution of the addition.
  - d) Functional usefulness.





## 9.0 SPECIFIC STANDARDS & CRITERIA

### 9.1 General

1. The general intent is to make no further alterations to the integrity of the structure.
2. As the principal views of the house are its main entry facade and the side facade with the two-story bay, the most attention should be focused on these two elevations.
3. Because the house is no longer on its original site, it may be moved again if such action is necessary to preserve the structure.

### 9.2 Form

1. The integral form of the house is to be maintained.
2. The removal of the plywood access ramp and the new door hood in the rear is encouraged.
3. The open walled terrace of brick and concrete may be removed. While reconstruction of the conservatory room is preferred, any new terrace or enclosure is to be reviewed by the commission.

### 9.3 Masonry

1. Any replacement brickwork will match the original brick in color, size, and finish, and the width, color, and profile of the original mortar joints.
2. Any future surface coating of the brownstone sills shall match the natural stone in color and texture.
3. The granite lintels over the basement windows shall not be painted.
4. If possible, a new foundation shall not exceed in height or visibility the level of the existing foundation.

### 9.4 Front Entrance

1. The original door and clear transom lights will be maintained.
2. No aluminum storm door shall be installed at the front entrance.
3. Replacement of the poured concrete stairway will be allowed; the proposed design for a new stairway will be reviewed by the commission.
4. Retention of the existing iron railings is encouraged.

### 9.5 Doors and Windows

1. No new openings are to be added, or existing openings removed or changed in size. All existing enframements will be retained in profile and in material.

2. The exact configuration of the window sash in the dormers, the French doors, the four arched windows, and the three main front elevation windows shall be retained; replacement sash shall be of the same design, if possible.
3. Any changes to the configuration of other window sash on the sides and rear will be reviewed by the commission.
4. Storm sash shall be of wood or of aluminum colored to match the trim. The frame of the storm windows shall be narrow in width.
5. The paint color of the doorway and window trim, and the dormer pediments, shall remain black.
6. Louvered window blinds, in wood, appropriately hung on pintels (and not bolted into the masonry), may be reinstalled.

#### 9.6 Roofs

1. The existing roof form, including the four dormers and the full elevations and detailing of the two chimneys, may not be altered.
2. Every effort shall be made to retain and to repair the existing slate shingles.
3. Proposed changes to the roofing material are subject to the review of the commission.

#### 9.7 Fire Egress

Any proposed additional means of egress will be reviewed by the commission.

#### 9.8 Gutters and Downspouts

1. Whenever possible, the existing green-patinaed copper gutters and corrugated downspouts shall be maintained. Downspouts shall be retained in present locations and, if replaced, shall be painted black unless of copper.

#### 9.9 New Construction

Any additions or new structures will be subject to the review of the commission.

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## 11.0 APPENDIX

Excerpted from "Some Historical Considerations of the Resident Physician's House" by Dr. Roger Snow, MSS., dated September 15, 1981.

No complete history of the Resident Physician's House can be compiled without reference to the history of medicine from 1891 to the present. The associations of the house with MGH and medicine present an eventful chronicle which can be gleaned from the recollections of those who have lived and worked there and from more contemporary uses of the house.

Dr. John Washburn Pratt, the first resident of the house, had been trained, like many physicians of the day, in both medicine and pharmacy. He subsequently graduated from Harvard Medical School (1886) and became Resident Physician. Following his resignation in 1897, he established a suburban practice concentrating in public health and health administration. His successor, Dr. Herbert Burr Howard, a Harvard College and Medical School graduate (1881, 1884), spent his early years in practice at the State Infirmary at Tewksbury. Care of the mentally ill then fell generally to local almshouses and even jails, with the significant exception of the State Infirmary and private hospitals such as McLean Hospital. In 1891, Howard surveyed such institutions throughout the state, and his report to the State Board of Lunacy and Charity was instrumental in establishing the responsibility of the state to care for the mentally ill. In 1897, he became Resident Physician at MGH. In 1886, he married Dr. Margaret Emily Pagelson, then Resident Physician at the New England Hospital for Women and children. Of their children, one became a physician at Johns Hopkins and another a lawyer and state senator.

Howard resigned in 1908 as Resident Physician at MGH to become superintendent of the Peter Bent Brigham Hospital. During his tenure, Dr. Frederick A. Washburn had assumed the new position of Assistant Resident Physician. Since Washburn lived away from the hospital, the house was assigned to Dr. Joseph B. Howland, who lived there from 1908 to 1919. Five Assistant Resident Physicians (known after 1922 as Assistant Directors) subsequently occupied the house. After 1935, Dr. Nathaniel W. Faxon, who had resided there as an Assistant Director, returned to the dwelling as Director.

Washburn organized his staff as a virtual school for hospital administrators. There was at that time no formal mechanism for learning hospital administration, and the field was developed largely by administrators who practiced at MGH and lived in the Resident Physician's House. Many became directors of other hospitals comparable in standing

to MGH. Howland, like Howard before him, left to become director of the Peter Bent Brigham Hospital in Boston. Dr. George McIver became director of the Worcester Hospital. Dr. Harold Hersey assumed directorship of Springfield Hospital. Faxon headed the Strong Memorial at Rochester during its early years before his return to MGH. Dr. Franklin Wood became director of McLean Hospital, and Dr. Morgan Rhees became director of the Pratt Diagnostic Clinic, the forerunner of the New England Medical Center. Dr. Louis Burlingham, a contemporary of Howland, did not live in the house, but like other students of Washburn, he made an important mark on medical administration when he became the first director of the Barnes Hospital in St. Louis.

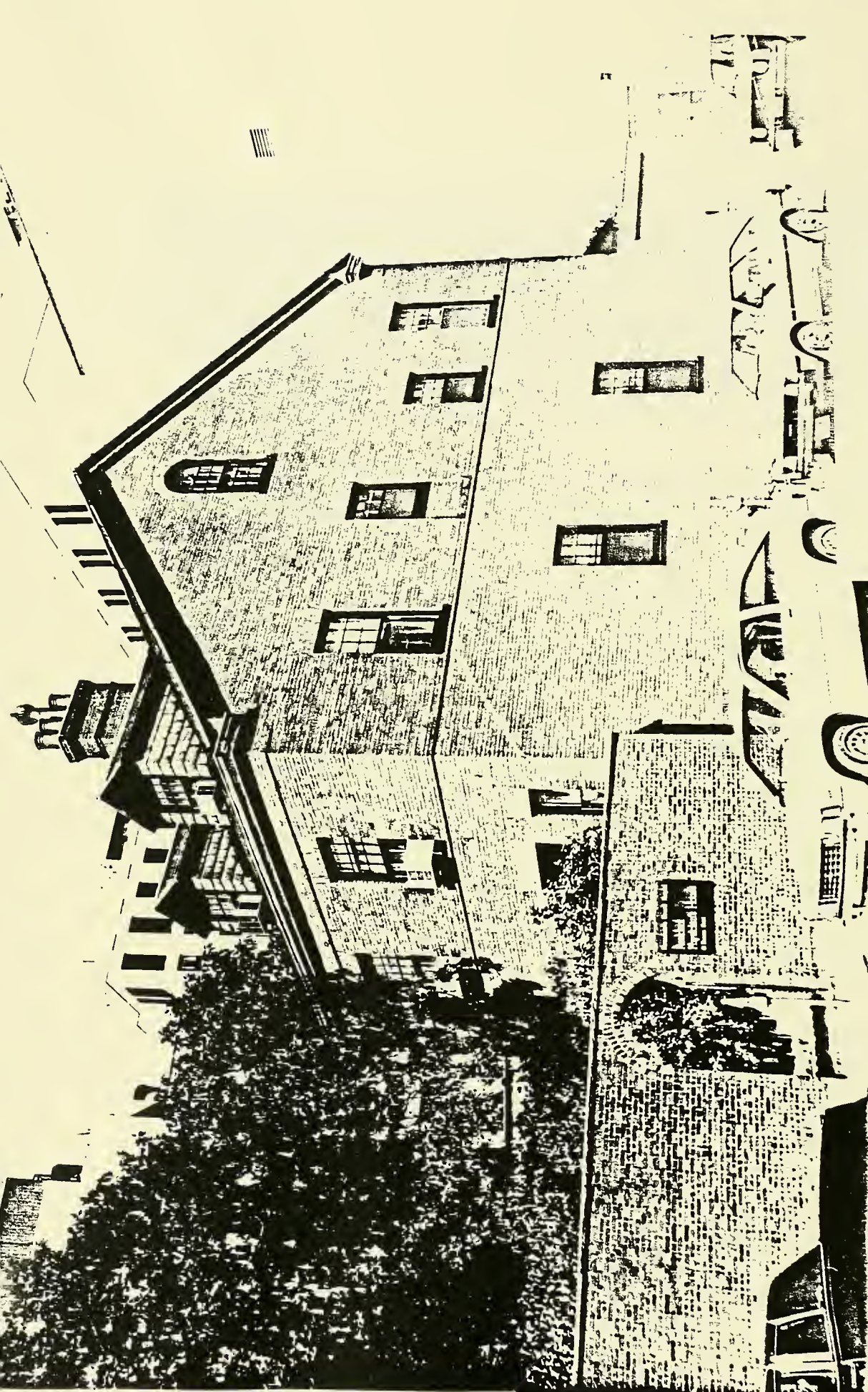
Dr. Faxon, the longest resident of the house, was an avid student of history and contributed a volume of the MGH history as well as a number of other monographs, including a history of the Society of Medical Administrators and a history of hospitals. He left Boston in 1922 to become superintendent of the Strong Memorial Hospital of Rochester University, and returned to MGH in 1935, to serve as director of both MGH and the Massachusetts Eye and Ear Hospital. Faxon was also responsible for the formation of a hospitalization plan, agreeable to the Massachusetts Medical Society, which subsequently became the Massachusetts Blue Cross.

In late 1941, MGH purchased a large volume of dried plasma, a product then used in the treatment of injuries and shock. The hospital simultaneously organized a disaster plan for the treatment of large numbers of casualties and set up a blood and plasma bank. The foresight of the administration in developing this plan became apparent on November 28, 1942, in the aftermath of the Cocoanut Grove nightclub fire, one of the most awesome fire disasters on record. The innovative response of the hospital to this unprecedented emergency was widely acclaimed at the time. Drs. Faxon and E.D. Churchill reported the experience in the Journal of the American Medical Association, citing the importance of adequate telephone services, triage with early identification of the dead, and segregation of the casualties as a group for efficient management.

No longer a private residence after its relocation in 1950, the house subsequently acquired a new use under the aegis of the Department of Psychiatry for the Center for Community Studies. Among the major activities of this group was a detailed examination of the effect of urban renewal on the working class community of the West End. Extensive demolition of this tract of land north of the hospital had been conducted in the late 1950s. Prior to and following that demolition, extensive studies were carried out that documented the lifestyle of the community and local response to the destruction of the neighborhood. Conclusions from these and related studies revealed conclusively the negative social impact of widespread urban displacement. The Center for Community Studies moved from the RPH in 1966, and the building was used in connection with long-term studies in alcoholism.

By 1973, the building was used by its present occupant, Project Omega. This long-term study, under the direction of Dr. Avery Weisman, was undertaken in 1968 for the purpose of investigating psychosocial factors in pre-terminal and pre-suicidal patients. Continued funding for further work has enabled Project Omega to examine in depth how patients cope with cancer and other serious illnesses. These studies, along with conferences, teaching and non-Omega interviews, and therapy constitute the use of the Resident Physician's House to the present day.





RESIDENT PHYSICIAN'S HOUSE  
62 Blossom Street

View from the southeast (Blossom St.)





RESIDENT PHYSICIAN'S HOUSE  
2 Blossom Street

View from the northeast (Blossom St.)

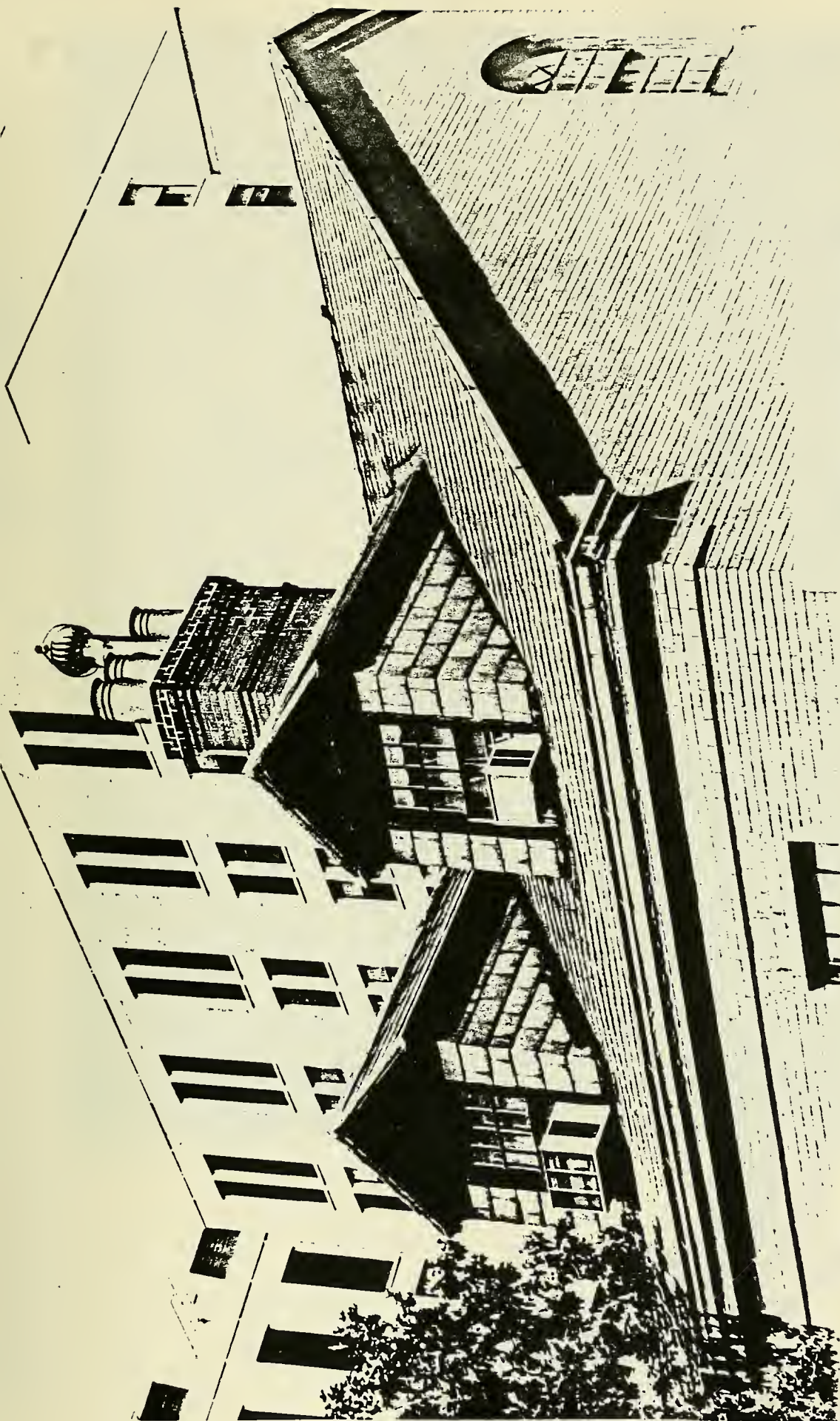




RESIDENT PHYSICIAN'S HOUSE  
62 Blossom Street

View of west facade (above first floor  
elevation)

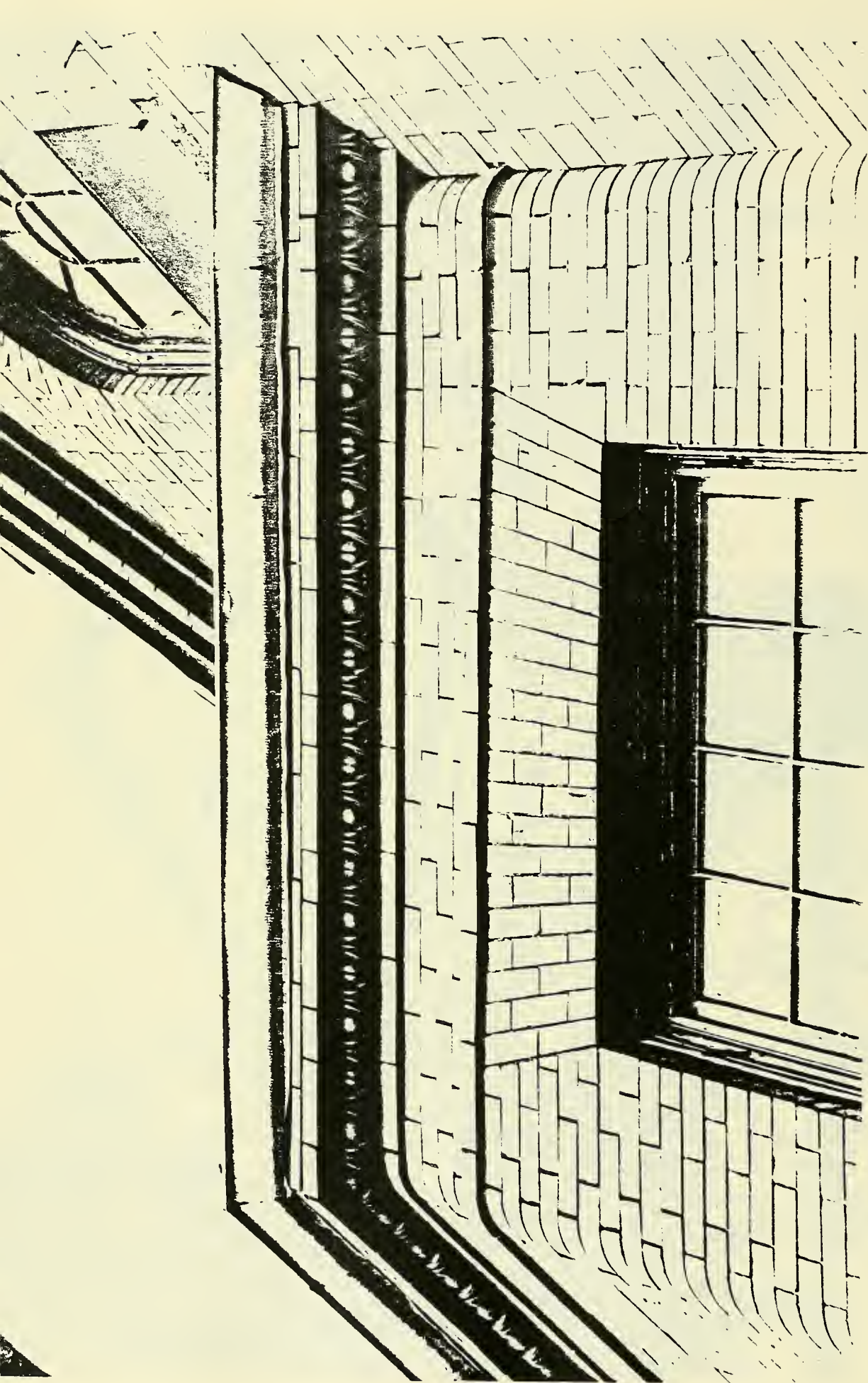




RESIDENT PHYSICIAN'S HOUSE  
62 Blossom Street

Detail of roof (south slope)





RESIDENT PHYSICIAN'S HOUSE  
62 Blossom Street

Detail of cornice of bay and arched  
window in west gable.

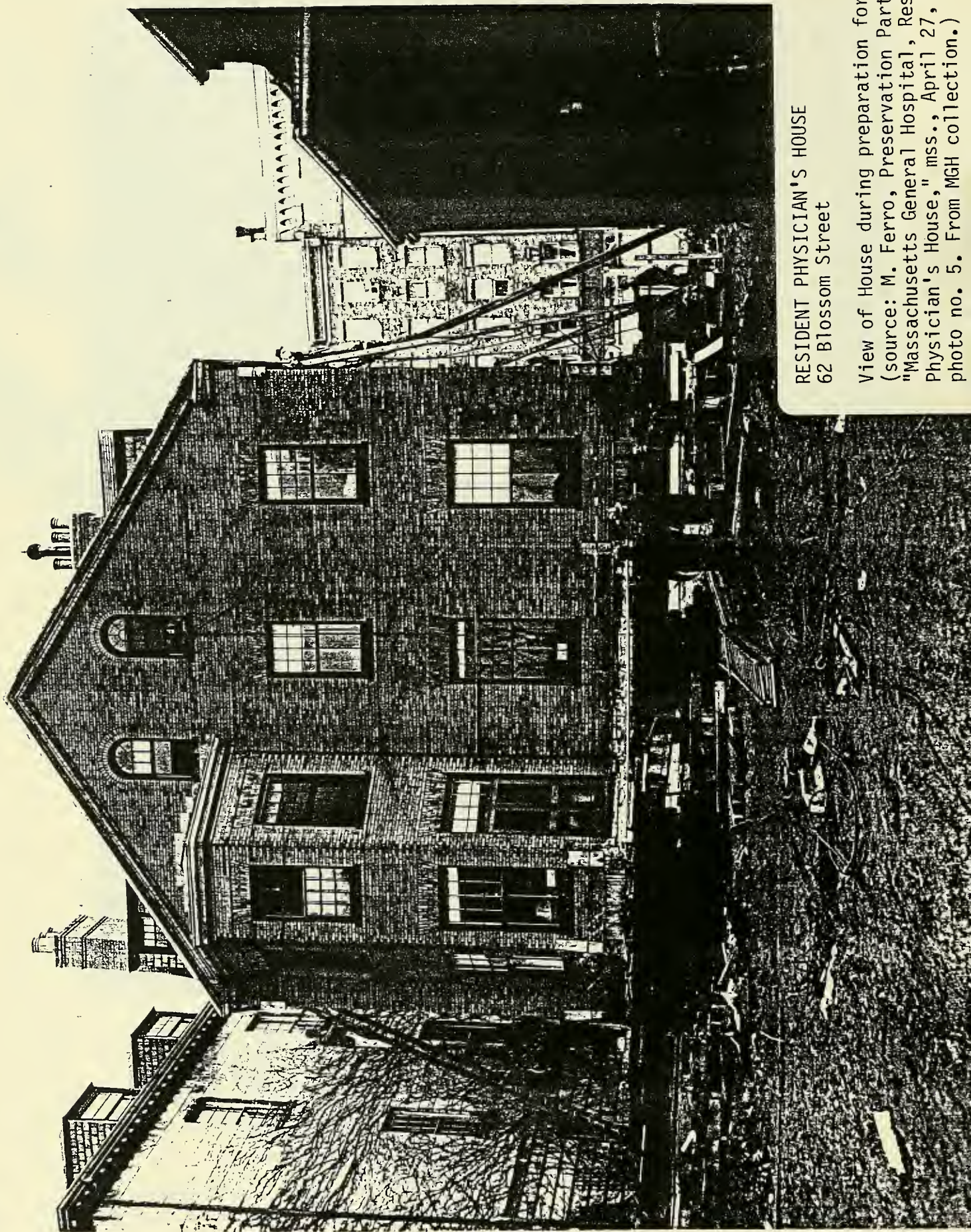




RESIDENT PHYSICIAN'S HOUSE  
WITH BULFINCH BUILDING  
62 Blossom Street

c.1919  
copy enlargement of slide, original  
exhibited at MGH, March 1981

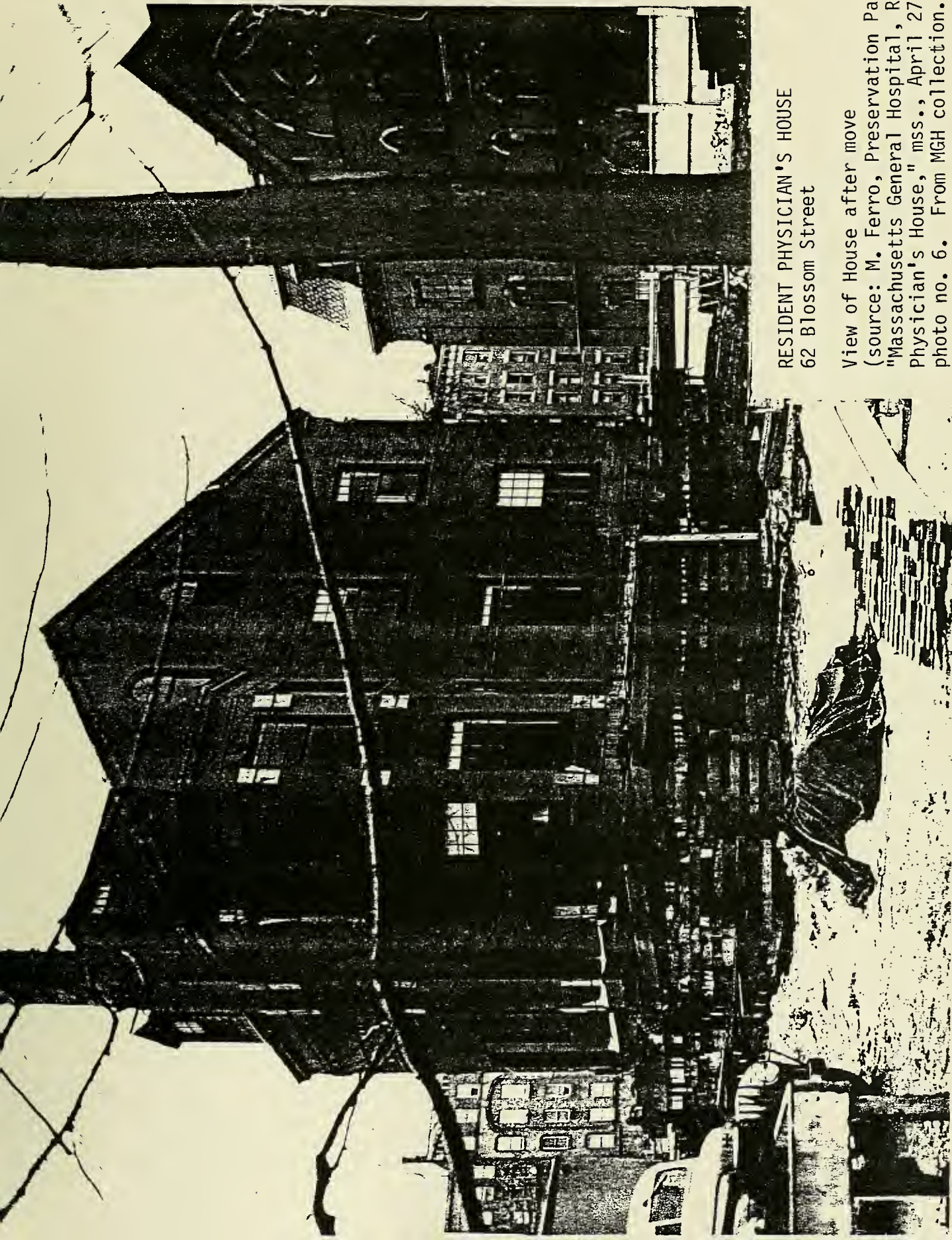




RESIDENT PHYSICIAN'S HOUSE  
62 Blossom Street

View of House during preparation for move  
(source: M. Ferro, Preservation Partnersh  
"Massachusetts General Hospital, Resident  
Physician's House," mss., April 27, 1981  
photo no. 5. From MGH collection.)





RESIDENT PHYSICIAN'S HOUSE  
62 Blossom Street

View of House after move

(source: M. Ferro, Preservation Partnership  
"Massachusetts General Hospital, Resident  
Physician's House," mss., April 27, 1981,  
photo no. 6. From MGH collection.)







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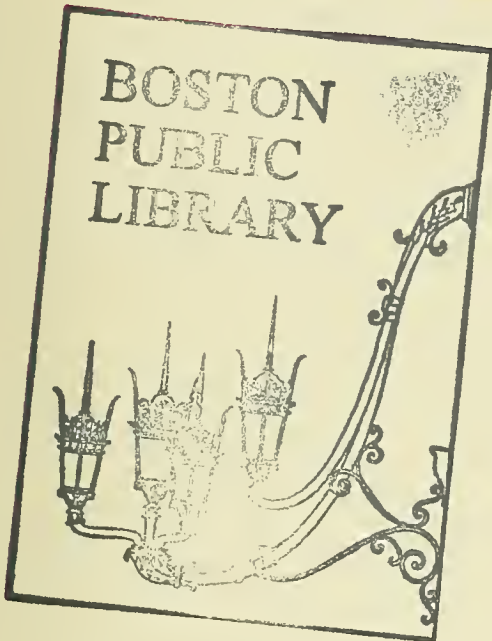
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~~Library~~

Report of the Boston Landmarks Commission  
on the potential designation of the ROSWELL GLEASON HOUSE  
as a Landmark under Chapter 772 of the Acts of 1975.

BIND



Approved: Mauro Ryan July 1977  
Executive Director Date

Approved: \_\_\_\_\_  
Chairman Date

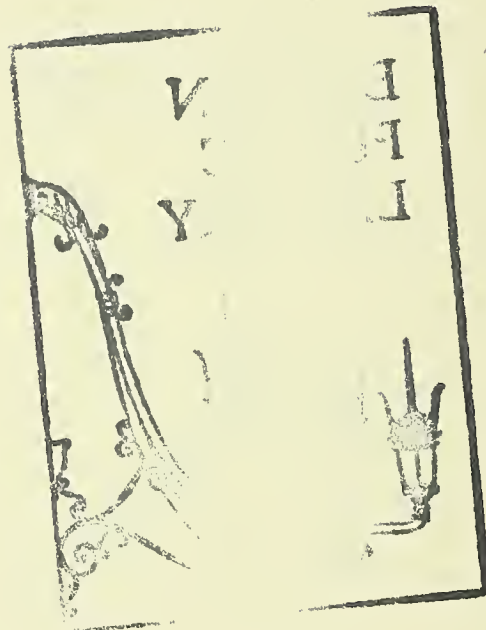
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## CONTENTS

- 1.0 Location of the Property
- 2.0 Description
- 3.0 Significance
- 4.0 Economic Status
- 5.0 Planning Context
- 6.0 Alternative Approaches
- 7.0 Recommendations

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## ROSWELL GLEASON HOUSE

### 1.0 LOCATION OF THE PROPERTY

1.1 Address: 101 Claybourne Street, Dorchester, Ward 17. The assessor's parcel numbers are 2410, 2411, 2427, and 2428. The house itself is on parcel number 2428.

### 1.2 Area in which the Property is Located:

The Roswell Gleason House is located near the edge of the Codman Square section of Dorchester, midway between Codman Square and Fields Corner, just off Washington Street, the area's major commercial artery.

This part of Dorchester was occupied chiefly by farms and country estates until the late 19th century, when it underwent rapid residential development. This resulted in the mix of mostly free-standing wood-frame Victorian houses -- single family, duplex and triple-decker -- that characterize the area today.

### 1.3 Map Showing Location:

Attached.





ROSWELL GLEASON HOUSE \*

101 Claybourne St.. Dorchester, MA.







ROSWELL GLEASON HOUSE

101 Claybourne St.. Dorchester, MA.







## DESCRIPTION OF THE PROPERTY

2.1 Type and Use:

The property, which occupies less than one acre (26,030 sq. ft.) is residential in type. The house was built as a single family dwelling by Roswell Gleason, c. 1840. It is currently vacant, and is owned by Mrs. Mary V. Bowker, granddaughter of Roswell Gleason.

2.2 General Description:

The Roswell Gleason House is a two-story plus attic, irregular cruciform shape, free-standing frame dwelling in the Gothic Revival style, with a white-painted clapboard skin and shingled pitch roof set on a granite block foundation. The house is prominently sited on a large (100 X 250 foot) lot with groves of mature trees at either end. Set back about 30 feet from the road and about 10 feet above street grade, the house is reached by a concrete stairway leading up a short slope from the street.

The two-bay main entrance facade, formed by the gable end of one of the cross units, has an entrance portico composed of two gothic spirelets or pinnacles capped with carved finials and supporting a pointed arch with scroll-carved decoration in the extrados. The entrance itself is flanked by floor length lancet-shaped sidelights with diamond-shaped panes.

The large rectangular triple window beside the entrance portico, and the two hood-molded, pointed arch double windows on the second story have similar diamond panes formed by wooden muntins in imitation of gothic tracery. The roof gable is outlined by scroll-carved barge boards with drops, which frame a rectangular attic window.

This entrance facade is flanked on the north by a two-story, three-bay porch composed of arcaded, pointed arches supported on clustered columns with annulets below the capitals and scroll-carved decoration in the spandrels. Doors open out onto the porch at both levels, and ornate cast-iron grillwork originally spanned the second floor arch openings.\*

The north elevation of the house is similar to the main facade, both in overall form and in much of the detailing, such as the "Carpenter Gothic" barge boards, the hood molds over the windows, and the clustered columns supporting the porch. The porch on this facade is, however, only one story tall, and the gable end is divided into only one bay, with rectangular hood-molded windows and a diamond shaped window in the attic.

\*This was removed by the Boston Museum of Fine Arts in June, 1977.



The opposite (south) facade is almost a reverse copy in both form and detail. Exceptions to this are the rectangular double window on the first floor and the pointed-arch double window on the second floor of the gable end, and the secondary entrance flanked by Greek Revival style sidelights in the center of the porch section.

The rear facade is flat and undecorated except for a first floor oriel window and two hood-molded windows above it. The four windows on the lower right hand portion of the facade, the only examples on the house with plain window frames, mark the location of an original rear ell which was removed between 1894 and 1897.

### 2.3 Photographs: Attached

### 2.4 History of Property:

Fifteen years after having established a successful pewtering manufactory, Roswell Gleason purchased approximately 25 acres of land fronting on Washington Street in Dorchester, building a large, up-to-date wood frame house in the Gothic Revival style, near the present day corner of Park and Washington Streets, in about 1840. Gleason's factory, which by 1850 employed 75 men, was located on Washington Street on the northern edge of his property.

In 1851, Park Street was cut through to Washington, along the southern boundary of Gleason's land. By 1874, the property had at least 16 structures on it, including Gleason's house, stable, and outbuildings, his factory compound (4 buildings), and several houses and assorted outbuildings in between -- all spread along the 1,000 foot Washington Street frontage.

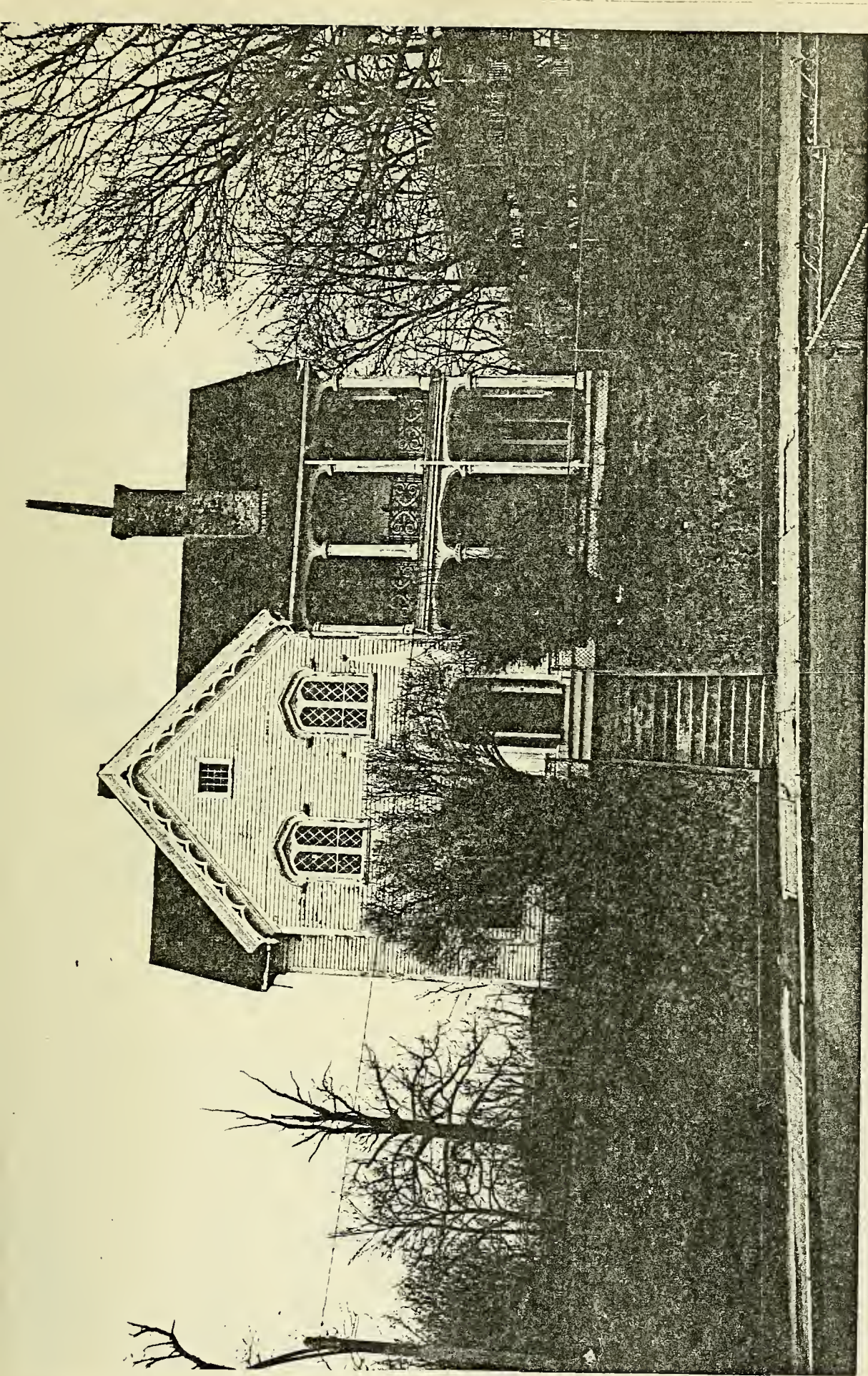
Gleason died in 1887, willing his estate to his wife, who died four years later. The estate was then subdivided into house lots which were portioned out among Gleason's three daughters, with his house passing to Mary Frances Vandervoort Hall, who occupied it with her husband, Charles Athon Hall.

Between 1894 and 1897, a new side street, Ridge Road, was laid north from Park Street through the newly subdivided property, in a line which intersected the rear ell of the house. As a consequence, the house was turned 180° to face the new side street and moved back slightly to its present location. In the process, the rear ell was removed and the stable demolished. Soon thereafter, the house number was changed from 424 Washington Street to 101 Ridge Road. When the name of Ridge Road was changed to Claybourne Street in 1916, the address changed to its present 101 Claybourne.

Mary Frances Vandervoort Hall lived in the house until her death in 1954, willing it to her daughter Rachel. Upon Rachel's death in 1965, the house passed to Rachel's sister, Mary V. Bowker, its present owner.







ROSWELL GLEASON HOUSE  
East Elevation

Photo by BLC, 1975







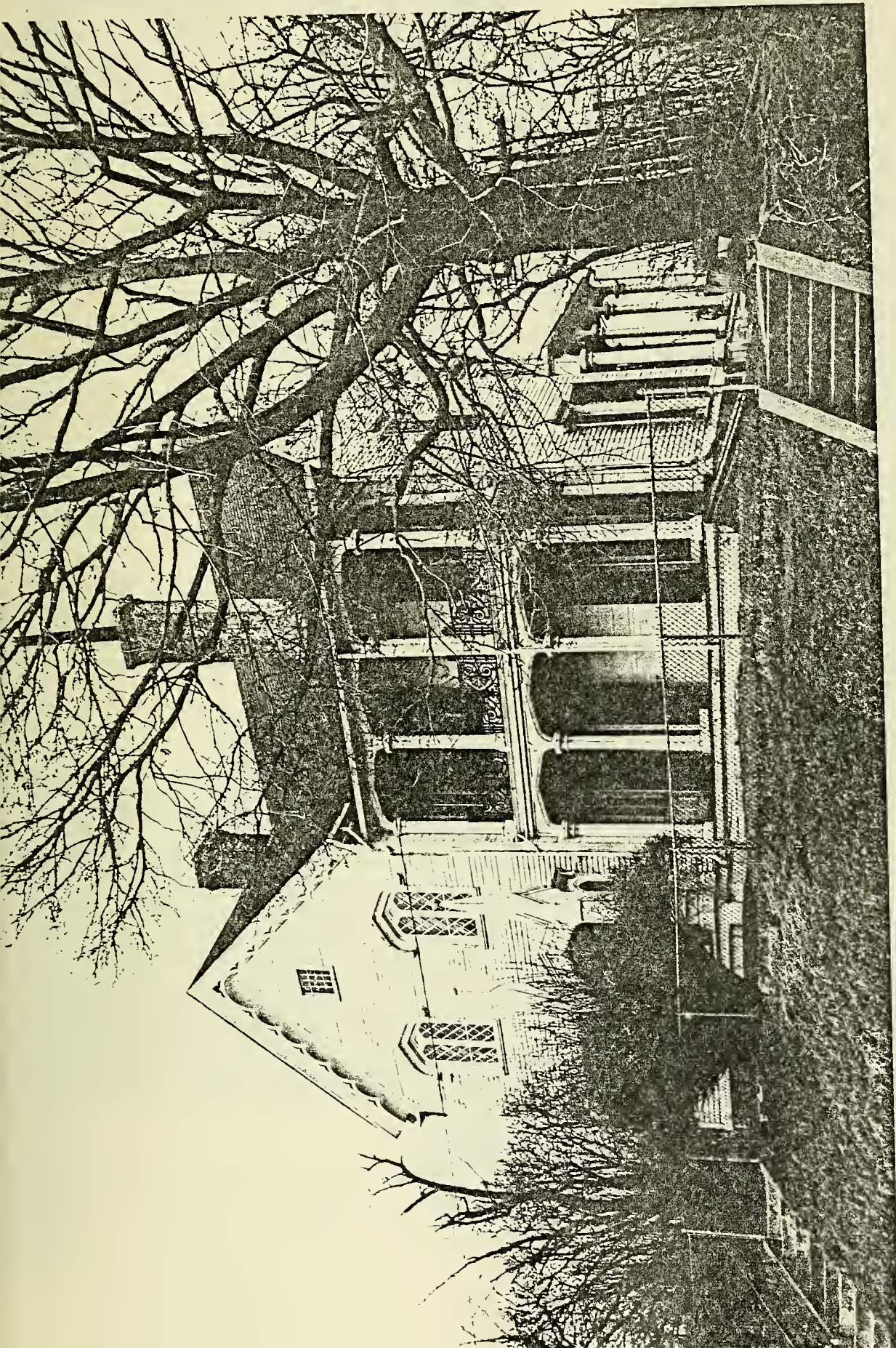
ROSWELL GLEASON HOUSE  
East Elevation

Photo by BLC, 1975









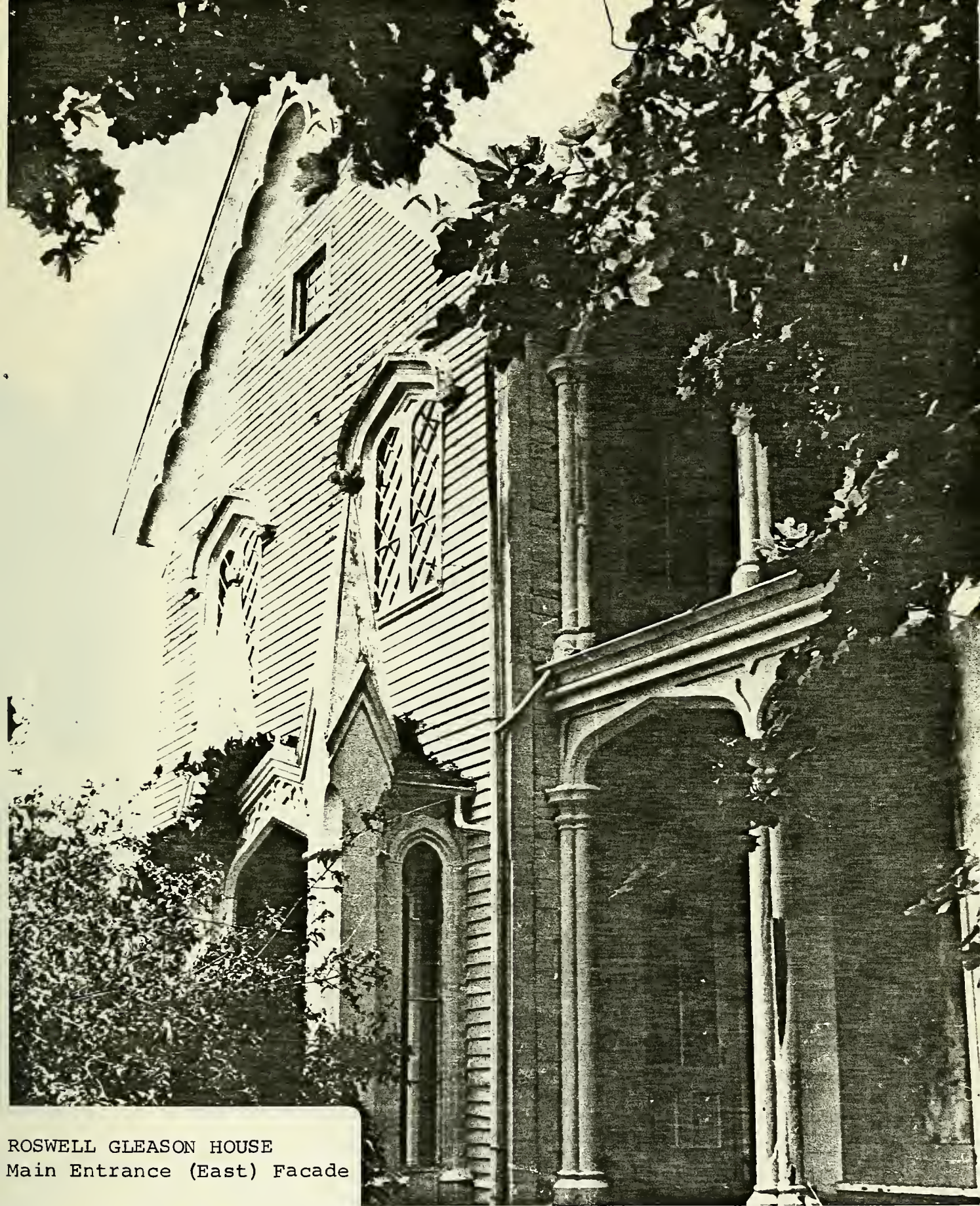
ROSWELL GLEASON HOUSE  
East Elevation

Photo by BLC, 1975









ROSWELL GLEASON HOUSE  
Main Entrance (East) Facade

Photo by Bob Burke, July '77







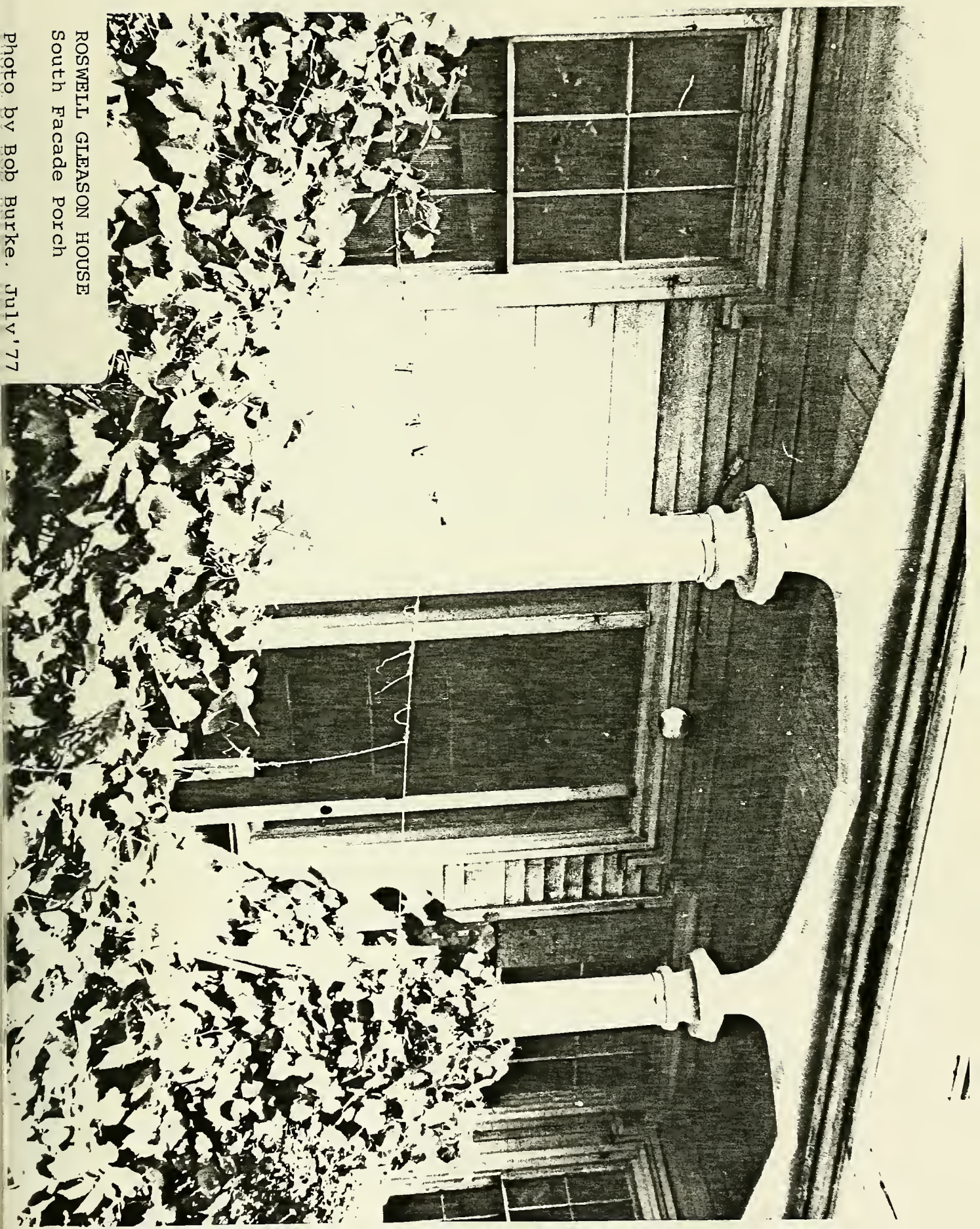


ROSWELL GLEASON HOUSE  
South Facade Gable End

Photo by Bob Burke, July '77







ROSWELL GLEASON HOUSE  
South Facade Porch

Photo by Bob Burke, July '77





### 3.1 Historic Associations

The historical significance of the Roswell Gleason House derives primarily from its association with its original owner. Roswell Gleason, besides being a successful businessman and manufacturer and a prominent resident of mid-19th century Dorchester, was a highly renowned pewterer whose work is included in most major collections of American pewter.

Born in Putney, Vermont in 1799, Gleason came to Dorchester in 1818 and apprenticed himself to a tinmaker. Upon his master's retirement four years later, Gleason established a business of his own, marrying Rebecca T. Vose of Dorchester that same year. Beginning with the manufacture of tin and pewter, he soon began producing britannia ware, while the size of his business steadily increased. After about 1850, at the urging of his "intimate friend" Daniel Webster, Gleason began producing silver plate, drawing his two sons into the business with him. This silver plate operation was reportedly the first of its kind in America, using skilled laborers and a newly perfected process imported by Gleason directly from England.

At about this time, the style of Gleason's work began to change from the simple, traditionally inspired design of his early work to a more heavily ornamented and opulent style which better suited the tastes of his Victorian clientele.

Largely due to this ability to adapt to changing tastes and to keep abreast of technical advances in manufacturing, as well as to his personal skill and efficiency, Gleason's operation continued to prosper until his retirement, following the death of his two sons and an explosion in his factory in 1871. Roswell Gleason died on January 27, 1887, a prominent, wealthy and respected citizen of Dorchester.

Gleason's work is now represented in numerous private and museum collections. Notable collections of his work in New England include the Currier Gallery in Manchester, New Hampshire and Boston's Museum of Fine Arts.





### 3.2 Architectural Significance

The Roswell Gleason House is perhaps the best extant Boston example of the transition from Greek to Gothic Revival styles in domestic architecture. The overall shape of the structure continues the gable-roofed box form of the standard Greek Revival house. However, these traditional gabled boxes are firstly aligned in a cross shape and secondly decorated with stylistic elements that derive from the more current Gothic Revival style.

Current research suggests a construction date of about 1840. Though this falls within the end of the Greek Revival Period, it importantly predates the 1842 issue of the renowned architectural pattern book, Andrew Jackson Downing's *Cottage Residences* which (along with others following it) popularized picturesque and eclectic Victorian residential styles throughout the country. Although institutional and ecclesiastic structures in the Early Gothic Revival style were built during the first third of the century, residential examples executed prior to Downing's treatise are relatively rare. Most existing ones are works of Alexander Jackson Bavis, whose designs were borrowed by Downing.

Although no attribution of the Gleason house can be made to Davis, the skillful and progressive nature of the detailing is evidence that its designer (or perhaps his client) was familiar with the vanguard of residential styles in the Northeast.

### 3.3 Relationship to the Criteria for Landmark Designation

The Roswell Gleason House clearly meets the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is a structure which is associated with a historic personage, and which is of a distinguished architectural design embodying distinctive characteristics of a stylistic transition which makes it inherently valuable for study. As such, it is of significance to the City, the Commonwealth, the New England region and the nation.



## 4.0

### ECONOMIC STATUS

#### 4.1 Assessed Value

The assessed value of the Roswell Gleason House is \$2,500.00, and that of the land \$7,100.00; hence, the total valuation is \$9,600.00, and current taxes are \$2,426.84.

#### 4.2 Current Ownership and Status

Presently owned by Mrs. Mary V. Bowker, the house has been vacant since March 1977. Though structurally sound and basically intact, some exterior architectural elements such as window sash and cast-iron grillwork have been removed by the Museum of Fine Arts, and much of the remaining woodwork on the porches and verandahs is beginning to deteriorate.

The house is currently being watched by an across-the-street neighbor, who feels it is in danger of arson attack by neighborhood teenagers. It is the firm wish of the owner that the house be demolished as soon as possible, in order to prevent its demise due to arson, neglect or vandalism.





### 5.1 Background:

Originally incorporated as a separate town in 1630, Dorchester remained essentially a farming community until the early 19th century, when it became a favored location for the country estates and summer residences of the Boston gentry seeking to escape the congestion of the city.

Following its annexation to Boston in 1870 and subsequent extension of streetcar lines, Dorchester underwent rapid residential and commercial development. New streets were laid out and large farm lots and estates were subdivided, first for single and two-family wood-frame houses in a variety of Victorian styles, and later for "triple-deckers" or three-family, wood-frame, free-standing structures with projecting front window bays and porches. To this day, the great majority of the area's housing stock dates from the period 1870-1915.

A combination of factors affecting most large cities since World War II has brought about a gradual decline, both in population and in overall maintenance conditions of the existing housing stock, along with changes in the area's sociological makeup.

### 5.2 Current Planning Issues:

In its Fall, 1976 report entitled "Dorchester District Profile and Proposed 1977-1979 Neighborhood Improvement Program", the Boston Redevelopment Authority identifies the major planning issues affecting Dorchester as housing deterioration and commercial center decline.

This decline in housing quality is due to a number of inter-related factors, which include changes in transportation systems and residence patterns, racial transition, bank and insurance company red-lining, and the age and deferral of repair of the houses themselves (over 40% of which need repairs in excess of \$1,000.00). Similar forces have contributed to the blighted condition of many of the area's main commercial arteries.

The City of Boston is responding to the need for neighborhood stabilization with three federally-funded programs. The Housing Improvement Program provides partial rebates for housing repairs and improvements by owner-occupants, and a HUD-funded homesteading program provides funds through the





312 loan program for rehabilitation and re-occupation of foreclosed, federally-owned properties. Finally, an Innovative Programs Grant recently received from HUD is designed to stabilize existing housing values and encourage reinvestment through the use of marketing techniques and public image improvement. In addition, an extensive public improvement program, concentrating on upgrading school facilities, street and sidewalk resurfacing, and new lighting and utilities, has been underway for about eight years.

The BRA's Storefront Improvement Program, functioning on a similar rebate plan for needed storefront improvements, supplemented by a program of pedestrian and street improvements, is designed to upgrade neighborhood commercial centers along major arteries.

The area immediately surrounding the Roswell Gleason House, though generally perceived to be undergoing housing and commercial decline, is far more stable than the city average. 84% of the houses are owner-occupied, and nearly half are one or two-family units. In addition, the Melville Park Neighborhood Association has recently been formed in an area just to the south of the Roswell Gleason House which has already benefitted from significant residential reinvestment.

Still, there is a need to bolster neighborhood confidence and self-image, and to encourage private investment in the area which is currently zoned R-8.



## ALTERNATIVE APPROACHES

The historical and architectural significance of the Roswell Gleason House and the ineligibility of the surrounding area for district designation, preclude all but a Landmark designation. Because of the threat of imminent demolition, the Boston Landmarks Commission has voted to invoke emergency procedures on the Gleason House, in order to protect it until the normal designation process is completed.

An alternative approach to Landmark designation would be to pursue inclusion of the property on the National Register of Historic Places. This would have the effect of providing some measure of protection from Federal action, but none from city, state or private action. It would also possibly make the property eligible for Federal Tax benefits and grants for historic preservation.

While clearly eligible for Landmark status, the Commission retains the option of denying such designation.





## 7.0

### RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommend that the Roswell Gleason House be designated a Landmark under Chapter 772 of the Acts of 1975, and that the property be nominated to the National Register of Historic Places.

The boundaries of the Landmark property should conform to the four adjacent parcels of land known as assessor's parcel numbers 2410, 2411, 2427 and 2428.

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772 are attached.





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## BOSTON LANDMARKS COMMISSION

### Specific Standards and Criteria

Roswell Gleason House  
101 Claybourne Street  
Dorchester, Massachusetts 02124

#### A. General

1. The exterior of this building has been modified only slightly since its completion c. 1840. Thus, the intent is to preserve its overall Early Gothic Revival character, its use of materials and its treatment in detail.
2. As the major public views of the building are from Claybourne Street, the eastern, southern and northern elevations shall have the least alterations. Some alterations would be considered on the western elevation.
3. All Gothic Revival detailing and ornamentation, including barge boards, window and door trim and porches, must be retained.
4. Modifications to site will be reviewed.

#### B. Walls

1. Windows and doors must not be altered, added, or removed; replacements, if necessary, should match original as determined by physical or documentary evidence, except on the western elevation.
2. Missing window sash should be replaced.
3. Exterior paint should match original color, if it can be determined; or, be from a typical Gothic Revival palette, if the original cannot be determined.
4. Siding, other than replacement of existing clapboards, will not be allowed.

#### C. Roof

1. The roof shape must be retained. Changes to the roof including dormers and skylights would be considered on the roof west of the north/south ridgeline.





D. Porches

1. The entire entry portico (east elevation) including but not limited to spires, bases, sidelights, doorframe and door must be retained. Replacement of parts due to repair must match original.
2. The eastern, northern and southern porches and their details including, but not limited to, bases, colonettes, spandrels and capitals must be retained. Replacement, if necessary, of parts must match original. Permanent reshoring should be accomplished where settlement has occurred.
3. Replacement through arrangements with the Museum of Fine Arts of the original grillwork of the eastern porch is desirable.
4. Porches may not be enclosed.

E. Additions

1. Any proposed additions to the building must not harm its overall integrity nor detract from its scale and massing.
2. Proposed additions to the building should be considered only if appended to the western facade.



## INTRODUCTORY STATEMENT ON STANDARDS AND CRITERIA

### Boston Landmarks Commission

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the General Laws of the Commonwealth of Massachusetts for 1975), Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them.

It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.





It is recognized that changes will be required in designated properties for a wide variety of reasons, all of which are not under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.



GENERAL STANDARDS AND CRITERIA FOR BUILDINGS AND STRUCTURES  
DESIGNATED AS LANDMARKS by the Boston Landmarks Commission

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. Imitation replacement materials are not allowed.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions should be contemporary in design, not imitative of an earlier style or period.





8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I MASONRY

1. Whenever possible, original masonry and mortar should be retained.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellant coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.



## II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

### C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size, shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

### D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.





E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.



## G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse shall be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
  - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setbacks shall be utilized.
  - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
  - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
  - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

## H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.





3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

#### I. EXTERIOR LIGHTING

1. There are two aspects of exterior lighting:
  - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b) Quality of illumination on building exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches, as appropriate to the building and to the current or projected use:
  - a) Accurate representation of the original period, based on physical or documentary evidence.
  - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.



- c) New lighting fixtures which are contemporary in design, and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

#### J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
  - a) Compatibility with the original property's integrity in scale, materials and character.
  - b) Historic association with the property.
  - c) Quality in the design and execution of the addition.
  - d) Functional usefulness.





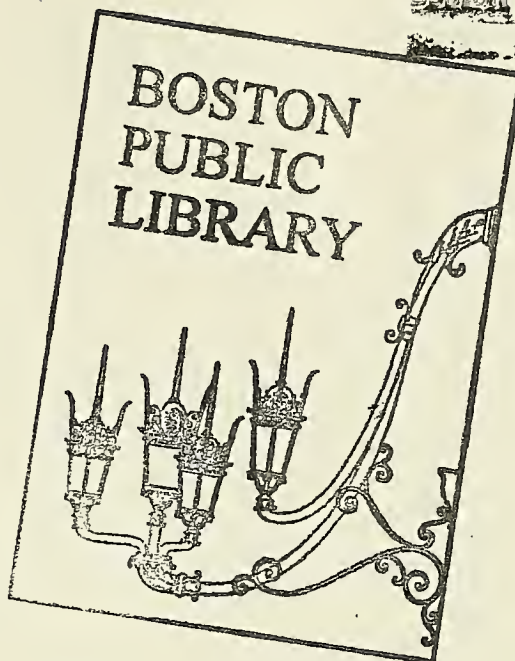




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Report of the Boston Landmarks Commission  
on the potential designation of the BOSTON COMMON  
as a Landmark under Chapter 772 of the Acts of 1975

BIND

Approved by: Thomas Thomas April 14 1977  
Executive Director Date

Approved by: Pauline Chase Farrell April 14, 1977  
Chairman Date

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- 1.0 Location
- 2.0 Description
- 3.0 Significance
- 4.0 Physical History
- 5.0 Economic Status
- 6.0 Planning Context
- 7.0 Alternative Approaches
- 8.0 Recommendations
- Bibliography



## BOSTON COMMON

### 1.0 LOCATION OF THE PROPERTY

- 1.1 Address: bounded by Park, Beacon, Charles, Boylston, and Tremont Streets.
- 1.2 Area in which property is located: Boston Common is located in downtown Boston. Early in the city's history, the Common was surrounded by residences, but the expansion of business and the opening of Beacon Hill, Back Bay, and other residential areas emptied the downtown of homeowners. The Common's north boundary faces Beacon Hill, the last of the original Trimountain peaks, and a stable residential community.
- 1.3 Map showing location:  
Attached.

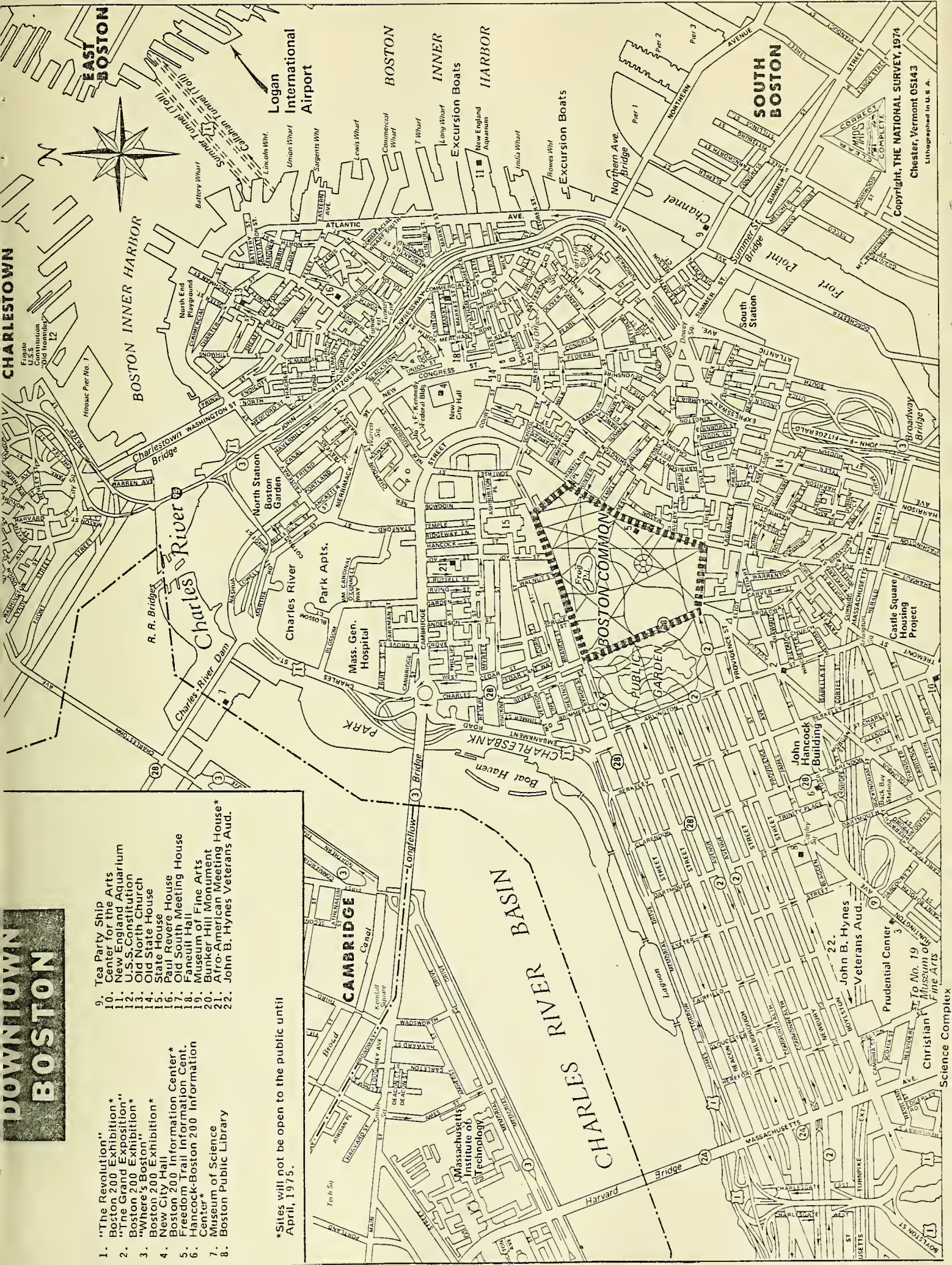




# DOWNTOWN BOSTON

1. "The Revolution"
2. Boston 200 Exhibition\*
3. "The Grand Exposition"
4. Boston 200 Exhibition\*
5. "Where's Boston"
6. Boston 200 Exhibition\*
7. New City Hall
8. Boston 200 Information Center\*
9. Freedom Trail Information Cent.
10. Hancock-Boston 200 Information Center\*
11. Museum of Science
12. Boston Public Library
13. Tea Party Ship
14. Center for the Arts
15. New England Aquarium
16. U.S.S. Constitution
17. Old North Church
18. Old State House
19. State House
20. Paul Revere House
21. Old South Meeting House
22. Faneuil Hall
23. Museum of Fine Arts
24. Bunker Hill Monument
25. Afro-American Meeting House\*
26. John B. Hynes Veterans Aud.

\*Sites will not be open to the public until April, 1975.







## 2.0 DESCRIPTION OF THE PROPERTY

### 2.1 Type and Use:

The property, consisting of 50 acres, is a public park. The Common was given to the town of Boston in 1634 for use as a public park, as pasture and as a military training ground. The City of Boston Department of Parks and Recreation is responsible for maintenance.

### 2.2 General Description:

Boston Common is an irregular pentagon of grass, trees, and man-made features with four sides facing built-upon streets and the fifth facing the Public Garden. The principal features of the Common are: (1) its topography; (2) its surroundings; (3) paths, walkways and malls; and (4) monuments and buildings.

1. Topography: The Common once shared the whole town's irregular topography. But just as the Trimount, Fort Hill and Boston's other peaks were leveled for fill, the Common's terrain has been considerably smoothed by man.

The Common has two points higher than the rest of the park: the corner of Park and Beacon Streets, and centrally located Flagstaff Hill (site of the Soldiers and Sailors Monument). Park and Beacon Streets opposite the State House is the top of a slope of Beacon Hill: the park slopes gently along Beacon Street toward the Public Garden (a drop of 59 feet over a distance of 1/2 mile), and more precipitously down Park Street to Tremont (40 feet in 600). Flagstaff Hill rises 20 feet above the surrounding area, dropping 13 feet to the Frog Pond.

That pond is the only body of water remaining on the Common, and itself is not in its natural state: the pond is paved over with concrete (a project done for sanitary reasons in the 1920's), and an artificial ice system is imbedded under part of the surface of the pond, with control building nearby. A fountain at the eastmost part of the pond is the source of water during the summer; the pond is drained, except for the skating surface, for the winter.

The pattern of trees on the Common has varied over the years since the change in general purpose from grazing to recreation. Earlier the pattern was the same as had naturally occurred: most famous was the Great Elm, 22 feet across, in the central portion of the Common (commemorated by a plaque). Later drawings show trees planted in the malls that decorated the periphery of the Common, and a 1925 report by the Parks Commission describes extensive planting of trees along the





pathways that criss-cross the Common. The principal species of trees on the Common, found in a 1972 survey by Carol R. Johnson and Associates, are elm and linden; other species include oak, yellowwood, maple, chestnut, and cherry.

2. Surroundings: The Common once was the center of a bucolic residential area. Public buildings, such as the town granary and the alms house, began to encroach on the residences in the 18th century. The building of the new State House in 1795-98 was the major step that began the change from "country" to "city" in the Common's neighborhood.

The Park Street boundary of the Common faces the 1810 Park Street Church, its new office building, the modern Paulist Catholic Center, and such older buildings as the Amory-Tincknor House (1804) at the corner of Park and Beacon Streets.

That northmost corner of the Common is dominated by the Bulfinch State House; the rest of Beacon Street, heading west-southwest toward Charles Street, consists of Federal Period row houses for which Beacon Hill is famous.

The Charles Street boundary, once (though not initially) the water line, faces the Public Garden. The Boylston Street boundary, including the Central Burying Ground, faces a deteriorating business row, and two commercial theaters; a theater district rehabilitation program may provide a more attractive frontage along this street.

3. Paths, Walkways, and Malls: Five principal paths and numerous smaller ones define pedestrian routes on the Common. A sixth major path, along Charles Street, was defoliated by the construction of the underground parking garage.

Along Tremont Street, the Lafayette Mall (complete with memorial to the French general) covers the entire distance from Park to Boylston Street. Trees in brick planters are the principal features of this path.

The Railroad Mall, more a pathway than a formal mall, cuts across the Common from the Parkman Plaza fountain to the corner of Charles and Boylston Streets. This path is the most direct route to the Parkman Bandstand.

Liberty Mall, at 100 feet the Common's widest, runs approximately parallel to Park Street from the Brewer Fountain to the Shaw Memorial across the street from the State House.



The Oliver Wendell Holmes Mall traces a path from Boylston and Tremont Streets to the Guild Memorial, circumnavigating the Frog Pond and Flagstaff Hill.

A short mall along Beacon Street connects the Guild and Shaw Memorials. Other paths, concrete, brick or asphalt in construction, connect points of various interest.

4. Monuments, Buildings, and Facilities: Numerals in parentheses refer to those on the attached map.

The Robert Gould Shaw Memorial (1) was erected in 1897 in memory of Colonel Robert Shaw of the 54th Massachusetts Infantry, the first regiment of free black men that fought in the Civil War. The bas-relief was designed by Augustus St. Gaudens, and the architects were McKim, Mead and White (designers of the Boston Public Library).

The Curtis Guild Memorial Entrance (2) at Beacon and Joy Streets was built in 1917 from a design by Cram and Ferguson.

The Blackstone Memorial Tablet (3), at Beacon and Spruce Streets, commemorates William Blackstone, the first settler of the Shawmut peninsula and an original owner of the Common. R. Clipston Sturgis designed the tablet, which was installed in 1914.

A plaque to the Royal Navy (4) and a plaque indicating the site of Fox Hill (5) are located at Charles Street between the garage ramps.

The Soldiers and Sailors Monument (6) atop Flagstaff Hill was designed by Martin Milmore, and erected in 1877. The monument is dedicated to the men of Boston who died "in the war which kept the Union whole, destroyed slavery, and maintained the Constitution..." (from the inscription).

The Oneida Football Club tablet (7) is dedicated to the first organized football club in the United States.

The Founding of Boston Memorial Tablet (8) was placed at Park and Tremont Streets in 1930 in honor of the tercentennial of the city's founding. The artists was John F. Paramino, and the architectural setting was designed by Charles A. Coolidge. It commemorates the arrival of John Winthrop in Boston.

The Brewer Foundation (9) is named in honor of its donor, Gardner Brewer, and is designed after an award-winning 1855 French fountain. It was installed June 3, 1868.





A statue (10) of Commander John Barry

Tablets (11, 12, 13) depicting Religion, Training, and Industry were erected in 1961 around the Parkman Plaza fountain. They were designed by Cascierie and diBiccari.

A tablet (14) commemorating the Declaration of Independence was designed by Paramino and placed along Lafayette Mall in 1925.

The Boston Massacre Monument (15) was erected in 1888 from a design by artist Robert Kraus. A memorial to the five who died in the 1770 Massacre, it consists of such standard symbolism as "Free America" holding a flag in her left hand, and 13 stars atop the monument. This project was proposed by the Irish and Black communities of Boston, who induced the legislature to spend the needed \$10,000 despite unanimous opposition from the Massachusetts Historical Society and the New England Historic and Genealogical Society. The Boston City Council in 1888 added the conical top to the column on account of what the Council believed poor taste.

The George F. Parkman Memorial Bandstand (16) was erected in 1912 from a design by Robinson and Shepard. The radial-path landscaping was added in the early 1920's under the administration of Mayor James M. Curley.

The Central Burying Ground (26) is included within the acreage of the Common but is an entity in itself. Located on Boylston Street between Tremont and Charles, this cemetery was established in 1756; many British soldiers killed at the Battle of Bunker Hill were buried here.

Floodlighted baseball fields and tennis courts (27) are the sole "active recreational" facilities on the Common, although sessions of frisbee or touch football often take place in other open areas throughout the Common.

The Boston Common Underground Garage (28), built in the early 1960's at the Chalres Street end of the Common, has added four one story kiosks and two motor ramps to the park, while it has subtracted trees, grass and topsoil. Planting of trees is, of course, restricted here because of the closeness of the garage's roof; however, a 1925 map of the Common shows this area as a "parade ground," as now, with trees only on the periphery.



Five subway kiosks (29), entrances to America's oldest underground transit system, are located near Park, West and Boylston Streets along Tremont. Four of these are the original granite entrances, dating back to 1897; the fifth, at West Street, serves as a tourist information center, and was enlarged by the M.B.T.A. and Boston 200 for Bicentennial increase in tourism.

### 2.3 General Condition:

Recent capital expenditures have improved the condition of the Common, especially along the malls at Tremont, Park and Beacon Streets. Re-casting and resetting of the decorative iron fence along Park Street is in progress. Most trees require significant attention, in part because of epidemic Dutch Elm Disease.

### 2.4 Photographs:

Attached.













SEE INSTRUCTIONS

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE  
NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM

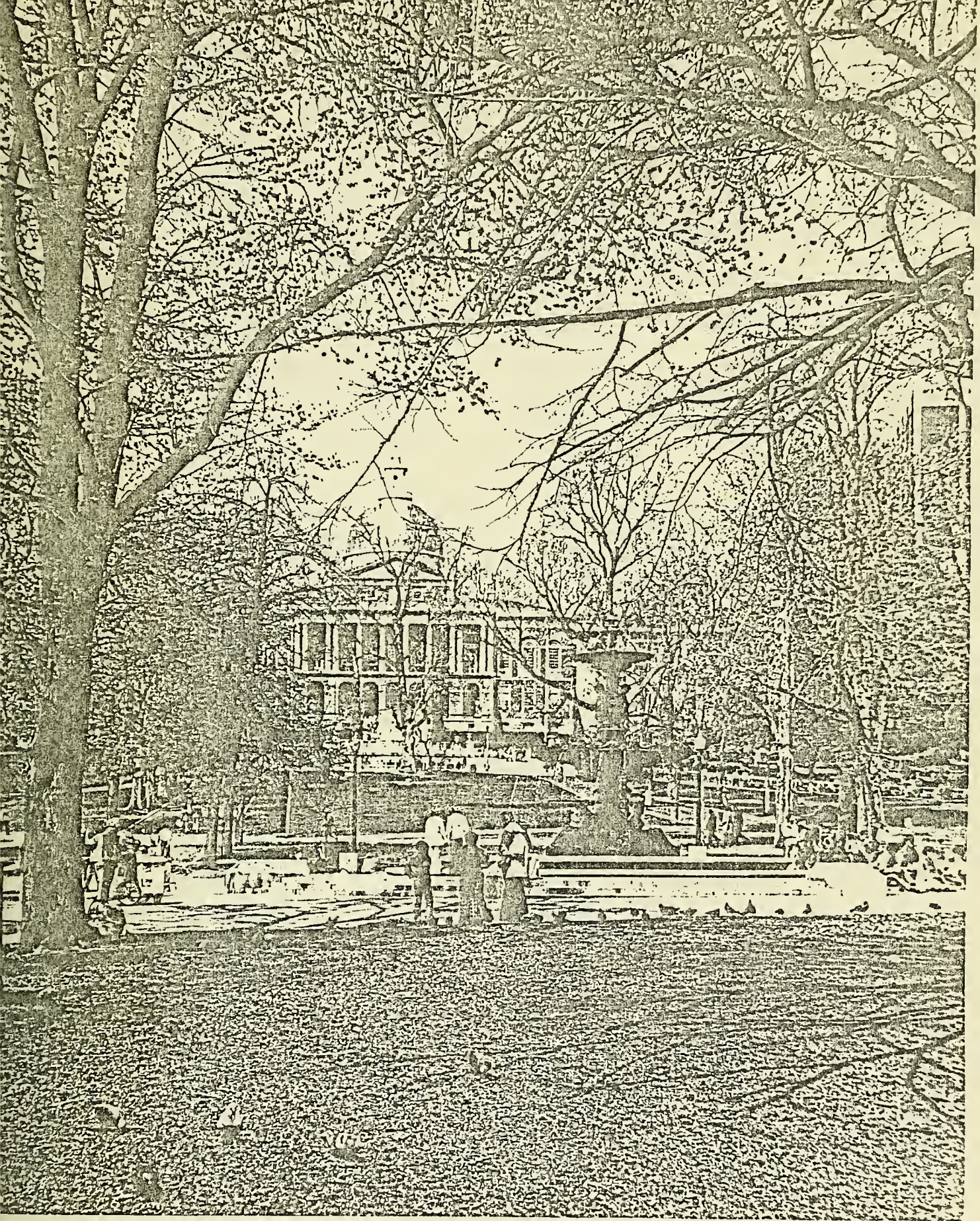
(Type all entries - attach to or enclose with photograph)

1. NAME		STATE Massachusetts	
COMMON: Boston Common and Public Garden		COUNTY Suffolk	
AND/OR HISTORIC: Same		FOR NPS USE ONLY	
2. LOCATION		ENTRY NUMBER	DATE
STREET AND NUMBER: Beacon, Park, Tremont, Boylston, and Arlington Streets			
CITY OR TOWN: Boston			
STATE: Massachusetts		CODE 025	COUNTY: Suffolk
3. PHOTO REFERENCE		CODE 025	
PHOTO CREDIT: Lockwood, Kessler & Bartlett, Inc.			
DATE OF PHOTO: August 15, 1967 (#1402-28)			
NEGATIVE FILED AT: Lockwood, Kessler & Bartlett, Inc. One Aerial Way, Syosset, New York			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC. Aerial photograph showing Boston Common and Public Garden and their immediate surrounds North at top of photo, south at bottom			





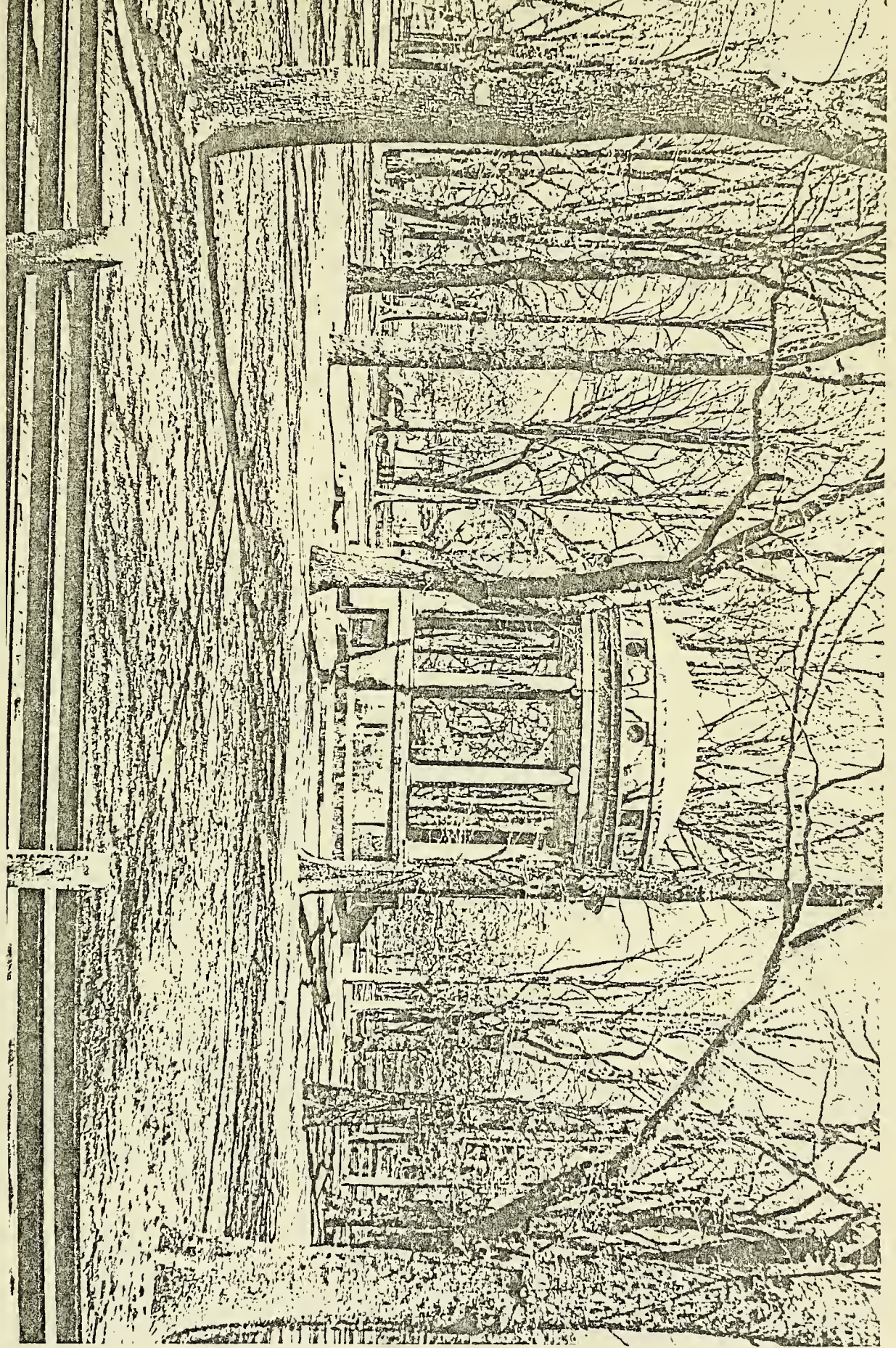






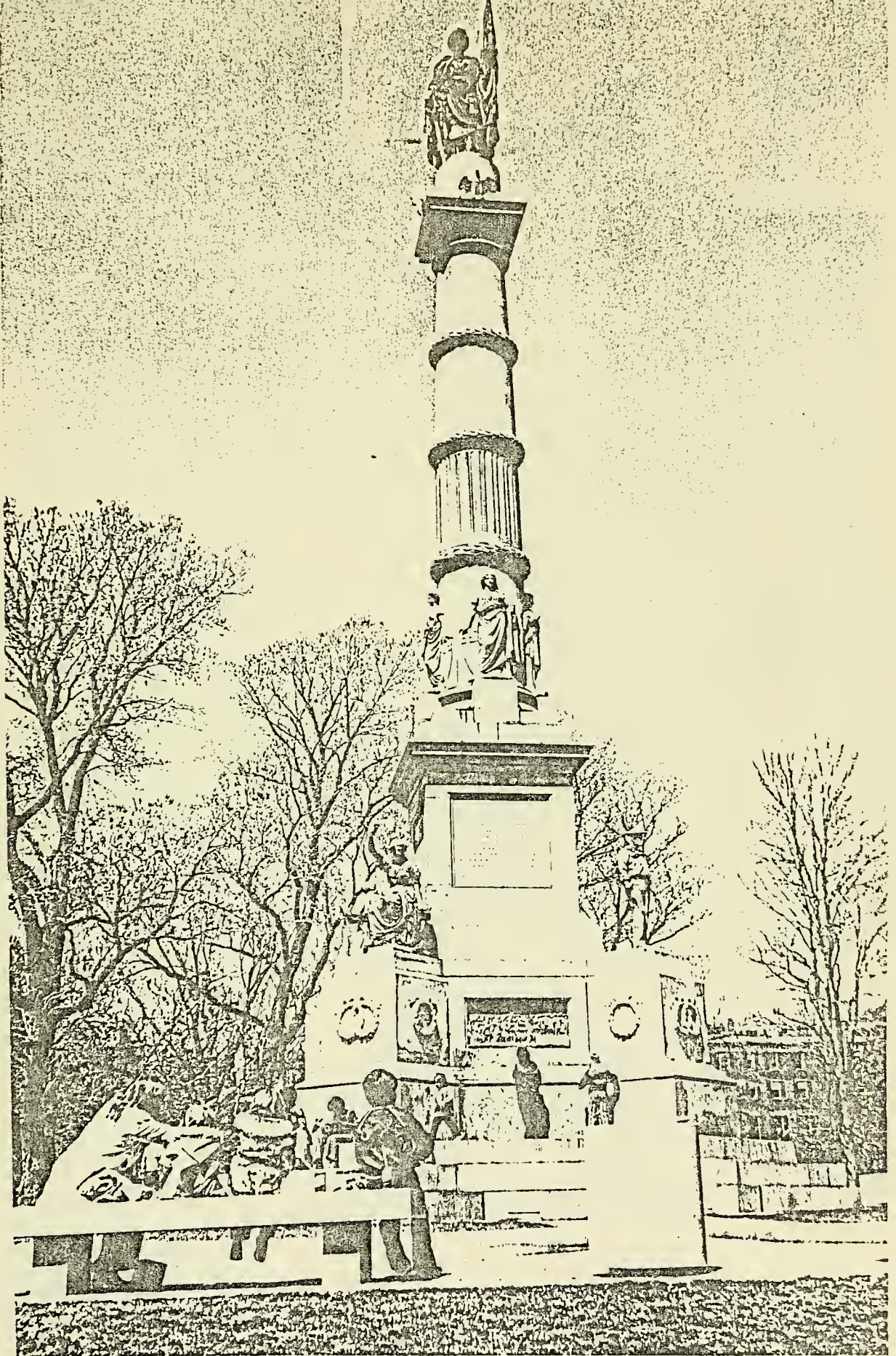


















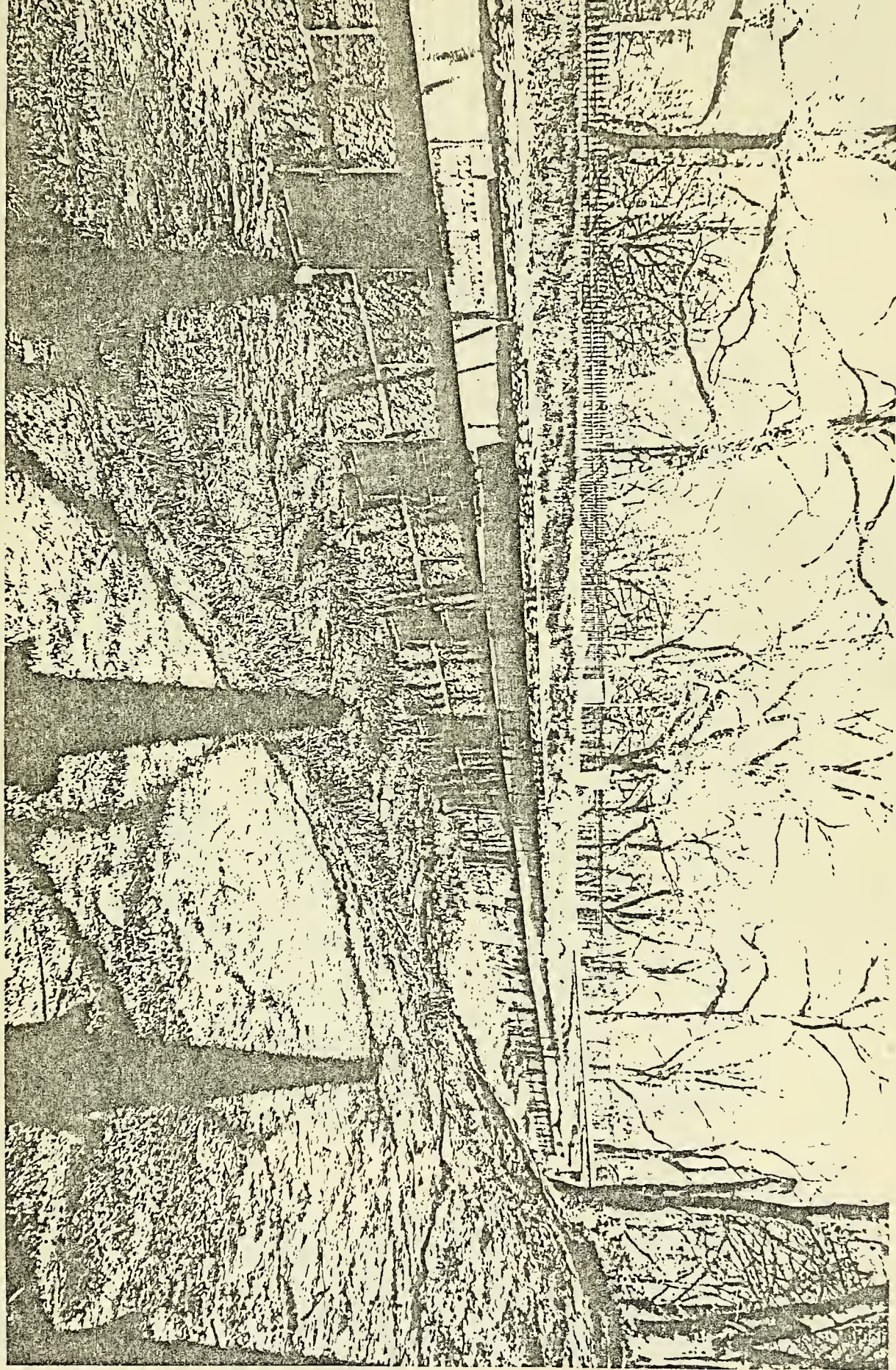
THOMAS  
SAMUEL  
JAMES  
SAMUEL  
PATRICK

1870-1871





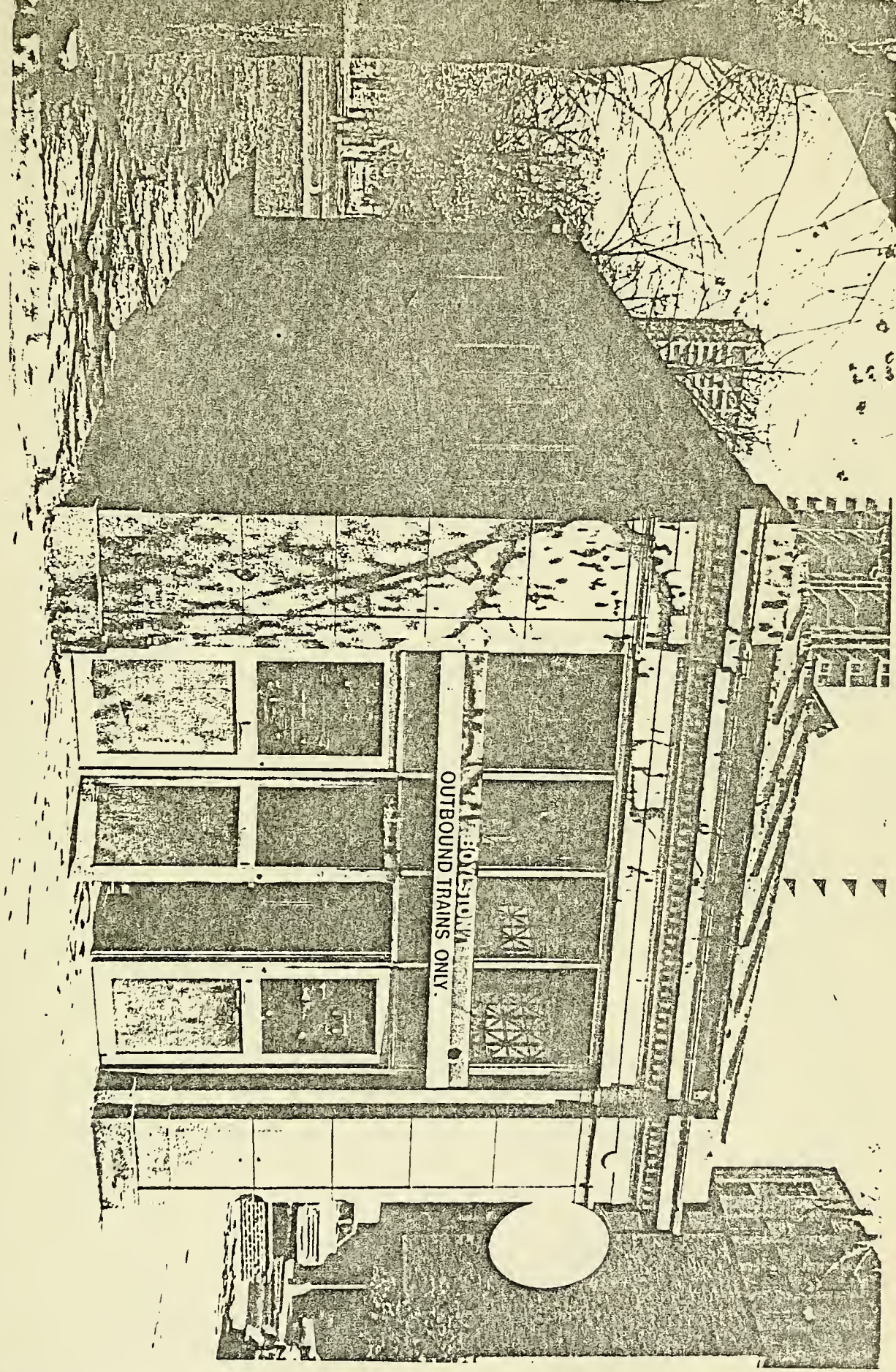












OUTBOUND TRAINS ONLY.









### 3.0 SIGNIFICANCE OF THE PROPERTY

#### 3.1 Historic Associations:

Boston Common's principal significance, and for which it is listed in the National Register of Historic Places, is its status as the first public park in the United States and as an early American military training ground. It was set aside in 1634 as common land for the citizens, as pasturage for cattle owned by Bostonians, and as a training field for local militia. An 1877 citizens committee report on public rights in Boston Common stated that "the origin of Boston Common is... not a matter of public record. If it were laid out before A.D. 1634, no record would be found, as the earliest volume of the town records begins on September 1st of that year."<sup>1</sup>

However, sparse the data may be, historians have asserted that the land had not been formally dedicated earlier than 1634, and that the area's boundaries and use were defined about 1640. The citizens report's best evidence of 1634 as date of the Common's founding is a deposition by four early Boston settlers taken in 1684. "They testified that, in or about 1634, the town bought of William Blackstone all his right and interest in any lands within the neck of land called Boston, excepting about six acres around his dwelling house. 'After which purchase the town laid out a place for a training field, which ever since, and now' (i.e., 1684), 'is used for that purpose and the feeding of cattell.'"<sup>2</sup>

As early as 1663, John Josselyn, an Englishman, wrote about the men and women of Boston taking their evening stroll on the Common. Then as now, children enjoyed wading in the Frog Pond in the summer and skating on it in the winter.

As Boston grew over the years, the value of the Common as a public open space increased. West of the Common were marshlands, the nearer parts of which were granted by the town to ropemakers in 1794. Boston, by this time a city, repurchased the ropewalk territory in 1824; here the beginnings of the Public Garden took shape.

The Central Burying Ground on the Common was established in 1756. Soldiers who died at the Battle of Bunker Hill and during the British occupation were buried there, as were peacetime citizens of Boston. The Common proper served as

1. "The Public Rights in Boston Common; the report of a committee of citizens," p. 58. Boston: Press of Rockwell and Churchill, 1877.
2. Ibid.





training field for Boston's military companies - by 1674 there were eight such companies - as well as for companies of surrounding towns. In 1758, General Amherst's army of 4,500 men encamped on the Common enroute to Albany and Canada.

Among the important political events that occurred on the Common in the years preceding the Revolution was the celebration of the repeal of the Stamp Act, May 19, 1766. Cause for celebration was short-lived: strict new revenue acts were passed in 1768, and such strong local objection ensued that British troops were stationed in Boston, encamped on the Common. These troops were removed after the Boston Massacre of 1770 but returned after the Boston Tea Party of 1773. On April 18, 1775, British troops gathered at the foot of the Common before marching to Lexington.

During the siege of British-held Boston by the Patriots in the winter of 1775-76, the British army constructed a small earthwork for infantry at the northwest corner of the Common. A small stronghold was established on Fox Hill, near the present Charles Street and subsequently cut down for fill. The artillery had their entrenchments on Flagstaff Hill, and behind were three battalions of infantry. A regular garrison of 1,700 men remained encamped on the Common to prevent a landing by General Washington's troops.

Ultimately the British were forced to evacuate Boston, and the Common thereafter was secure. As the years passed, its original uses continued, but conservation and recreation gradually overshadowed cattle grazing and military exercises, until an 1830 ordinance forbade grazing altogether.

Along with Government Center, the Common is the city's most popular place for outdoor public meetings. Perhaps the largest of such meetings was held October 15, 1969, the day of the moratorium against the Vietnam War, when an estimated 100,000 jammed the Common to protest military action - an ironic use for the former militia training ground.

### 3.2 Architectural Significance:

To the extent that Boston Common has remained unbuilt upon since 1634, it is an example of early conservation of natural territory.

The landscape architecture consists of three components: malls, leveling hills and filling depressions, and plantings. The mall of most significance is Lafayette Mall, built as (simply) The Mall in 1733 - now trees are in planters on the street side, presumably to protect the subway roof. Beacon Street Mall was designed in 1816.



Hills, such as Fox Hill (near the garage entrance ramps), were cut down for fill just as the surrounding hills of the town. This fill remained on the Common - and now, except for Flagstaff Hill, the Common's terrain reflects the general lie of the city, down from Beacon Hill.

Plantings, originally nonexistent as the Common's greenery was that which occurred naturally, took more importance after the 1830 prohibition of grazing. The Common thus became a park, and trees were planted primarily around pathways.

Much of the Common's significance lies in the amount and quality of the sculpture that adorns it. Works by St. Gaudens, Kraus, Milmore and others make the Common, and adjacent Public Garden, a museum of monument sculpture from the 1860's to the present.

Finally, the significance of the Common is secured by the architecture and environment provided by its surroundings. The Federal houses of Beacon Hill, the State House, Park Street Church, St. Paul's Cathedral, and others all face the Common and contribute to the quality of this historic environment.

### 3.3 Relationship to the Criteria for Landmark Designation

Boston Common satisfies two of the criteria for Landmark as set out in Section 4, Chapter 772 of the Acts of 1975. First, along with the Public Garden it is listed on the National Register of Historic Places, an action that took effect July 12, 1972. Secondly, the Common is a site on which events occurred that have made an outstanding contribution to the political, military and social history of the city, the Commonwealth, the New England region and the nation.





#### 4.0 PHYSICAL HISTORY

When first purchased in 1634, Boston Common was bounded by streets following the pattern of these streets of today: on the southeast, Tremont Street (then called Common Street); on the southwest, the rear of house lots on Boylston Street (Frog Lane); on the west, Back Bay's mud flats; on the north and northeast, Beacon Street running down to Tremont.

The first taking of Common property was the 1660 burying ground (now called the Granary Burying Ground) that extended from its present southerly boundary up to Beacon Street. Two years later, adjoining land was taken for public buildings: a public granary (note that the Granary Burying Ground is older than the granary for which it is named), almshouse, jail, and bridewell. Park Street, formalizing the division, was laid out in 1733.

The land for the Central Burying ground was purchased in 1756, and the town bought 2 1/2 acres from William Foster in 1787: these two acquisitions established Boylston Street as the southwest boundary.

Charles Street, laid out in 1803, straightened the western boudnary and made the final change in the Common's shape.

The principal reasons for the relative stability in the Common's boundaries are a 1640 town ordinance and the 1822 City Charter. The ordinance prohibited sale by the town of any Common property for houses or gardens; the Charter, provided to the city by the General Court, has forbidden any sale for whatever reason without the Court's approval.



## 5.0 ECONOMIC STATUS

### 5.1 Assessment, Occupancy, and Summary:

Boston Common is owned by the City of Boston, and thus no property taxes are paid on the land. The property is open to the public; capital improvements and maintenance are carried out with City of Boston funds, sometimes assisted by grants from the Federal government. No change in status of ownership or use is expected.





## 6.0 PLANNING CONTEXT

### 6.1 Summary:

The predominant planning issue relating to Boston Common is the degree to which it can absorb intensive use, not only by residents of neighboring areas but from metropolitan area residents and tourists who enjoy the space.

Intensive use packs the soil under trees, reducing the soil's permeability for water and oxygen. Worn grass and erosion affect the areas around Charles Street, the Parkman Bandstand, Park Street, and Parkman Plaza. Some engineers may be tempted to respond to pedestrian overload by adding hard surfaced areas - an approach not fully compatible with the natural character of the Common, and one that overlooks the poor condition of many paths that do exist. On the other hand, controls on pedestrian use, such as those on the Public Garden, reduces the public's enjoyment.

Recent proposals for new development in the Park Square area at Boylston Street (now, in the Park Plaza proposal, restricted to areas directly fronting the Public Garden) provoked public concern on the impact on the Common of new development. The issues, addressed in the environmental impact statement on Park Plaza, include: increase in general use contributing to erosion and soil compaction; and shadows, caused by high rise development, that can adversely affect vegetation growth and public enjoyment.

Increased population of the immediate area caused by new housing development will also increase demand for "active recreational" facilities on the Common. Two such facilities now exist which already serve to the detriment of the Common's natural appearance and general character as passive use space - no doubt pressure for more such facilities will come.

In its 1973 report on "Rehabilitation of the Boston Common and Public Gardens" (sic) prepared by Carol R. Johnson and Associates, the Boston Redevelopment Authority noted that, although rehabilitation can correct current physical problems, "...without a strong park maintenance and security system, restored areas will soon fall again into decay." The City of Boston Department of Parks and Recreation has taken steps to address the need for continued maintenance (along with extensive capital improvements in 1975-76), but the City's financial problems may reduce the city's capacity to maintain the Common - thus presenting the problem all over again.



## 6.2 Proposed Public Improvements:

The City of Boston Department of Parks and Recreation is completing major capital improvements, including new lighting and paving of malls and pathways and replacement of fencing, to the Common. This project was begun in 1975 as the Department's Bicentennial project.

If funding should become available, the principal improvement planned by the Department is the replacement of modernistic lighting fixtures with fixtures consistent with traditional lighting design.





## 7.0 ALTERNATIVE APPROACHES

As a result of its historic associations and National Register status, Boston Common clearly satisfies the criteria for Landmark designation. Such a designation would mean that future physical changes to the property would have to be reviewed and approved by the Boston Landmarks Commission. Landmark designation would provide a high degree of protection for this historic resource.

The sole alternative is for the Commission not to designate the Common as a Landmark. It is already part of the National Register of Historic Places, listed together with the Public Garden on July 12, 1972. Although the Common would be a logical component of an "Emerald Necklace" Landmark District, running to Franklin Park through the Public Garden, the Fens and Arnold Arboretum, Chapter 772 does not permit Districts or Protection Areas in the downtown Boston area. Accordingly, no such District can be designated.



## 8.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that Boston Common be designated a Landmark under Chapter 772 of the Acts of 1975. Boundaries for this designation should be the curb lines of Park Street, Beacon Street, Charles Street, Boylston Street, and Tremont Street.

Recommended standards and criteria for review of proposed changes area attached.





GENERAL STANDARDS AND CRITERIA FOR PHYSICAL, LANDSCAPE OR TOPOGRAPHICAL  
FEATURE(S) DESIGNATED AS LANDMARKS

A. APPROACH

1. The design approach to the property should begin with the premise that the value of a landscape is in its variety. Alternatives will be allowed if they conform to an overall master plan and maintain the features described as significant in the study report.
2. Changes to the property which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized, respected and evaluated.
3. New architectural materials should, whenever appropriate, match the material being replaced in physical properties, design, color, texture, and other visual qualities.
4. New additions or alterations to the landscape should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material, and character of the property.
5. New additions or alternations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the landscape could be restored.
6. Priority shall be given to those portions of the property that serve as the more important public ways.

B. WALKS, STEPS AND PAVED AREAS

1. Deteriorated paving should be replaced with the same material or a material which matches as closely as possible. Consideration will be given to an alternate paving material if it can be shown that its properties will assist in-site maintenance and/or will be a design improvement.
2. Present layout of the walks, steps and paved areas should be maintained. Consideration will be given to alterations if it can be shown that these will improve site circulation and are part of an overall master plan.

C. PLANT MATERIALS

1. All plants should be cared for according to good horticultural practices. Hazardous plants or portions of plants should be removed promptly. Plants with diseases that it is not practical to control or cure should be removed promptly to prevent their infection of others. Mutilated or distorted plants should also be removed.



2. Plant replacements should be added on a schedule that will assure a continuity in the landscape design.
3. Plant material replacements and/or new locations must be properly evaluated as to form; color, texture, arrangement, allowance for adequate space for light and good growth, and conformance to a master plan.
4. In maintaining removing and adding of plant materials consideration must be given to maintaining existing vistas, creating new ones where appropriate, and maintaining defined areas of shade and sun.
5. Practical problems of erosion and drainage should be solved with all possible regard for the integrity of the landscape and the health of the nearby trees.

#### D. LANDFORMS

1. Alteration of or new landforms will only be considered if they will not alter the basic design concept.
2. Existing water courses or bodies should not be altered. Consideration will, however, be given to a proposal if it is to improve site drainage, to improve water quality, to enhance the landscape design, to provide a wider recreational use or to improve a wildlife habitat.
3. All wetlands shall be preserved.
4. All shorelines of water courses or bodies shall be protected from erosion in a manner in keeping with the basic concept of the landscape.
5. All natural rock outcrops shall be preserved.

#### E. ARCHITECTURAL ELEMENTS

1. Whenever possible, architectural elements described as significant in the study report such as benches, fences, fountains, statues, bridges, lighting, shelters and signs shall be maintained.
2. Maintenance should not alter color, material or design. Consideration, however, will be given to alterations that will either improve the design or adapt the function of the element to current needs.
3. Architectural elements that are replaced should be of the same or similar material and design of the existing. Consideration, however, will be given to changes that will improve the function of the architectural element without altering the integrity of the design.





4. Architectural elements may be removed if they are no longer appropriate to their purposes and their removal will not alter to a significant degree the site design.
5. Architectural elements may be added if they are in keeping the integrity of the design, are necessary for the site safety, are useful for site maintenance, and/or will improve site usage.



## COMMON

### A. APPROACH

1. The intent should be to maintain the common's existing pastoral landscape style, to <sup>improve the existing look,</sup> plant materials, pavement and furnishings in a manner which will insure the continuance of the historic use of the Common as a passive recreational space.
2. No uses, permanent or temporary, should be allowed if they diminish this quality of passive recreation.
3. Expansion of unrelated park facilities should not be permitted.
4. Structured recreational facilities should not dominate the passive recreational space.
5. Special events, should only be permitted if they are organized in order to do the least possible damage to the plants, monuments or other features.
6. Maintenance and replacement of existing elements should be done in a manner to be in harmony with the Common's historic landscape style.
7. No new elements should be permitted if they would alter special vistas and special open spaces. Existing elements in violation should be removed.

### B. PLANTINGS

1. The use of large deciduous trees should be continued and grass be used as the major ground cover as long as is practical with the Common's use and available maintenance.
2. Large open lawn areas should <sup>not</sup> be planted with trees.
3. Future plantings should be guided by a master planting plan which includes consideration for allowing adequate light and space for good growth, ultimate height and spread.
4. All new trees should be large deciduous species emphasizing the original high canopy planting concept. Additional varieties may be used if they continue this.
5. All new trees should be quality specimens of a size large enough to withstand the rigors of the Common environment.
6. Ornamental flowers, shrubs and small flowering trees historically not a part of the planting concept should only be used in the planting beds along Tremont Street.
7. Bulbs may be used where they can be naturalized and be in harmony with the pastoral landscape.





### C. WALKS, STEPS, AND PAVED AREAS

1. Circulation system should be reviewed before rehabilitation of existing walkways is continued.
2. Walkways across large lawn areas should be minimized.
3. Where appropriate, replace bare areas with pavement.
4. Replacement of or expansion of bituminous concrete areas should be avoided, if a more attractive and equally durable material can be afforded.
5. Cobbled edges, brick or similar material should be used to minimize areas of existing bituminous concrete. Samples of these materials should be subject to design review.

### D. FURNISHINGS

1. Existing memorials, statues, monuments and fountains should be carefully preserved and restored where necessary, maintaining the integrity of the original material and design. This work should be coordinated with the Arts Commission.
2. Future park accessories should display design solutions in harmony with the character of the Common.
3. Future park accessories should be designed using vandal resistant standards.
4. Existing structures not in harmony with the Common, should either be remodeled or removed.
5. Restoration of perimeter fencing and gates should be continued, maintaining the integrity of the original design. This work should be coordinated with the Arts Commission.
6. Fencing within <sup>the</sup> Common should be upgraded and/or eliminated.
7. Location of signs should be guided by a master plan for walkways and other facilities.
8. Signs should conform to a simple sign system. Non-conforming existing signs should be removed. New signs should be designed by a professional graphics designer.
9. Location of existing and new benches should be studied in relation to existing monuments, fountains, passive seating areas and other park improvements.
10. Benches that are replaced or added should not necessarily be the same as the existing but should all be of the same design and material *and subject to design review.*



11. Design and location of trash receptacles should be simple, functional and unobtrusive and added according to an overall plan.
12. New drinking fountains should be subject to design review and new locations for fountains should be studied in relation to existing high use areas.
13. Adequate paving and drainage should be provided around all existing and new fountains.
14. Adequate levels of illumination should be established for safety and for lighting special areas.
15. Selection or replacement of new lighting fixtures should be subject to design review.
16. Special fixtures should be considered for lighting monuments, fountains and trees. This work should be coordinated with the Arts Commission.
17. New storm drains should not be added until an accurate survey has been taken of the existing condition of the storm drainage system and the ability of the existing lines to handle additional water.
18. The Tremont Street planters should be restored to their original configuration.





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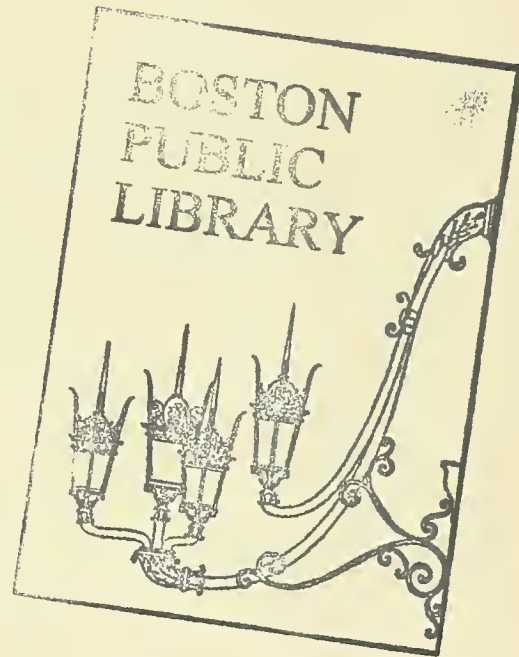
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BIND

Report of the Boston Landmarks Commission  
on the Potential Designation of

THE FEDERAL RESERVE BANK COMPLEX  
as a  
LANDMARK

under Chapter 772 of the Acts of 1975



Approved: Marcia Myers July 25, 1978  
(Executive Director), (Date)

Approved: Pauline Chase Harrell July 25, 1978  
(Chairman), (Date)

C69  
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Figure 2. 200

Figure 2.

## CONTENTS

- 1.0 Location of the Property
- 2.0 Description
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- 4.0 Economic Status
- 5.0 Planning Context
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- 7.0 Recommendations
- 8.0 Bibliography
- 9.0 General Standards and Criteria
- 10.0 Specific Standards and Criteria



1.0 LOCATION OF THE PROPERTY

1.1 Address: 30 Pearl Street, Boston, Ward 3  
Assessor's Parcel Numbers: 4157, 4160

1.2 Area in Which the Property is Located:

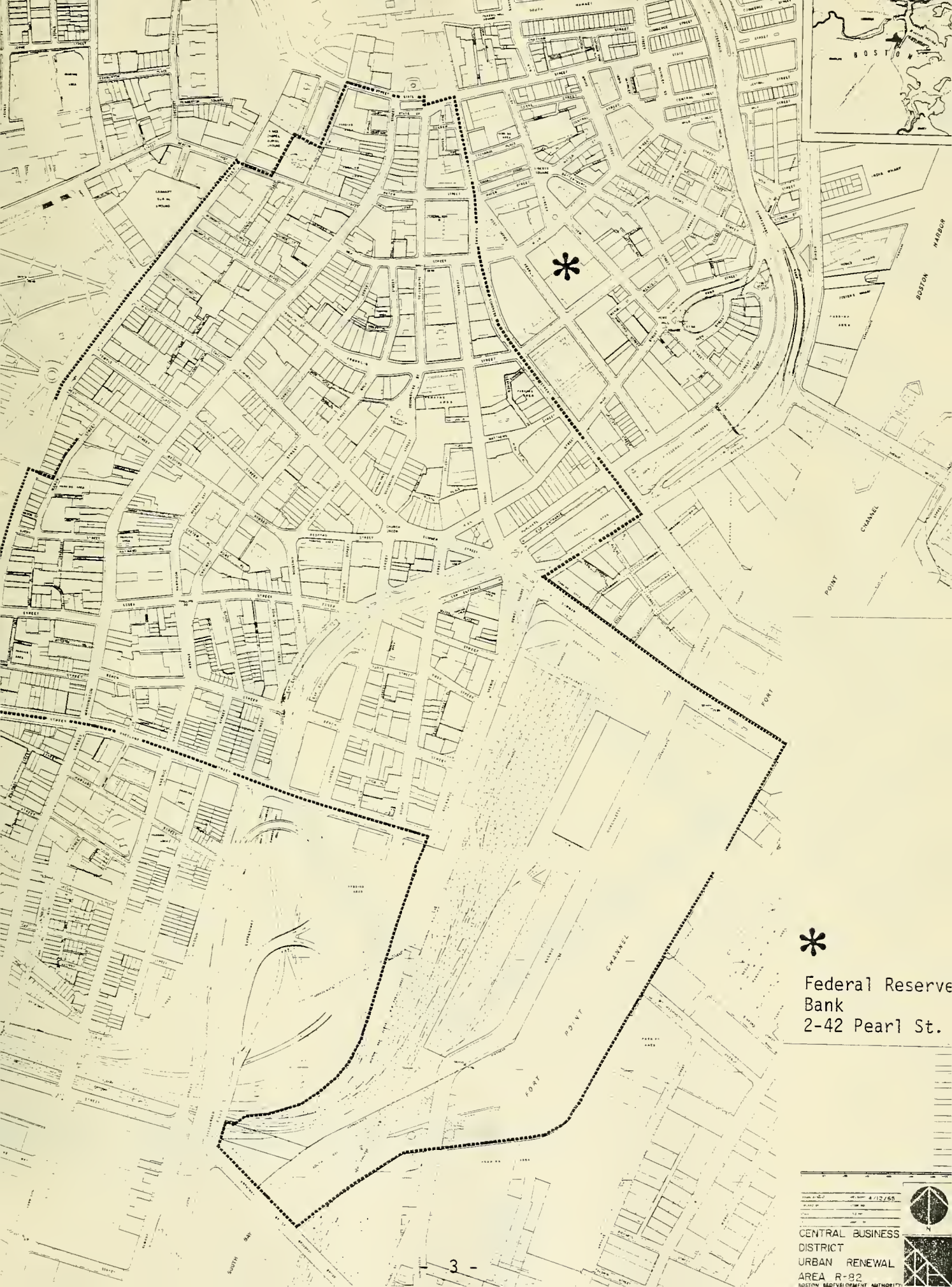
The Federal Reserve Bank Complex occupies all of the block bounded by Pearl, Franklin, Oliver, and Milk Streets near the heart of the Downtown Financial District. The buildings are adjacent to Post Office Square and the State Street Bank Building and are in close proximity to Washington Street, the Liberty Square/Broad Street area, and other large modern office towers.

The area surrounding the buildings is characterized by a mixture of 4-and 5-story post-fire commercial buildings, 8-to 15-story turn-of-the-century elevator office buildings, and modern high-rise towers.

1.3 Map Showing Location: attached



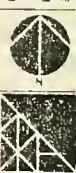




Federal Reserve  
Bank  
2-42 Pearl St.

Scale 1" = 100'  
Date 4/12/65

CENTRAL BUSINESS  
DISTRICT  
URBAN RENEWAL  
AREA R-92  
Housing and Community Development Authority













## 2.0 DESCRIPTION

### 2.1 Type and Use

The Federal Reserve Bank Complex is composed of three adjacent institutional office structures containing a combination of small offices and large banking and function rooms. The buildings, which are currently vacant, also contain truck delivery facilities, banking vaults, and a roof deck.

### 2.2 Physical Description

The Federal Reserve Bank Complex comprises two six-story, flat-roofed steel frame structures faced with limestone, designed by different architectural offices and built thirty years apart on adjacent parcels with consistent massing and facade organization, but with distinct differences in style and detailing. A modern one-story concrete block structure, also owned by the Federal Reserve Bank, occupies the remainder of the parcel, which is a total of 78,000 sq. ft. in size.

The earlier building was built in 1922 in the Renaissance Revival Style. The main Pearl Street facade, 180 feet long, is divided into 11 window bays, organized vertically into three 3-bay units framed by two end bays, and horizontally into an above-grade basement floor a main floor one story above grade and a three-story upper floor section topped by a heavy stone modillion cornice punctuated by relief-carved eagles with a balustrade above. A top story is set back from the parapet line so as to be invisible from the street.

The rusticated granite-faced ground floor is pierced by narrow, undecorated vertical window openings topped by a smooth-finished limestone belt course. The main building entrance is located in the middle of a projecting 3-bay central pavilion, and is composed of a plain, rectangular, molded frame with foliated console brackets supporting a stone balustrade above.

First floor windows are round-arched, with projecting keystones and impost moldings, and are separated by paired pilasters with Doric capitals. The windows of the rusticated end bays are narrow and undecorated, mirroring those on the basement story. This story is capped by a molded string course which acts as an entablature for the pilasters. A low stone balustrade sets off the central pavillion.

The second, third, and fourth floors each have uniform rectangular window openings with different enframements at each level. The second floor has plain sills and bracketed pedimented lintels, while the third floor has bracketed sills and an eared frame molding. The fourth floor also has bracketed sills, with false round-arched frames. In addition, the second and third floor window openings in the central entrance pavilion are differentiated by heavier pediments - flat on the second floor, and alternating segmental and broken triangular on the third.



The Franklin and Oliver Street facades have identical fenestration evenly spaced and without vertical organization excepting the narrowly fenestrated end bays. The Franklin Street facade has 21 window bays; the Oliver Street facade has 9 plus unfenestrated end bays. All window sash are cast bronze with 4-over-4 lights. A small, four-bay section, recessed behind the main facade plane, joins the Pearl Street facade of the 1922 building to the 1953 addition.

Notable interior features of the building include the Members Court, a large barrel-vaulted, clerestory-lit room reached by travertine steps from the entrance lobby; the Main Banking Lobby with a gilded, coffered ceiling, pedimented door frames, and wall murals painted by N. C. Wyeth; and a suite of executive offices with restrained Renaissance appointments such as molded plaster cornices, marble mantelpieces, eared door frames, and molded wall panels.

The 1953 addition, which measures 135 feet along Pearl Street and 105 feet along Milk, and is consistent with its neighbor in terms of materials, height, and horizontal facade divisions. The basement and main floors of the other building are translated as one unit in the addition, set off from the main facade area by a flat, projecting string course. Small, square ground floor windows covered by metal grates with a Greek key design and rectangular first floor windows surrounded by molded frames fill the bottom section, which is divided into 7 bays along Pearl Street, 4 bays along Franklin, and has a monumental entrance in its rounded corner. This two-story rectangular portal has a molded, eared frame and large wooden doors decorated with cast medallions.

The building's second, third, fourth, floors form a facade unit which is the equivalent of the older building's upper floor section. However, in the addition, the three floors of plain rectangular windows are vertically united within recessed wall openings, separated by steel spandrels with low-relief decoration. The rounded corner has a deeply recessed curved window bank, set behind a monumental colonnade composed of four Ionic columns.

This mid-section of the building is topped by a heavy stone dentil cornice at the same level as that of the older building. The top floor is also set back from the parapet line, and is only visible in the rotunda section, where a short cylindrical tower projects above the parapet. This tower is decorated with a high-relief carved American eagle, executed in stone by the same sculptor as the bronze door medallions.

Notable interior features of the 1953 building include the monumental entrance foyer, lobby and staircase; the Chairman's and President's executive office suites on the first floor with plaster walls and ceilings and marble mantles; and the fifth floor Board Room and supporting spaces - an elliptical room with marble columns with Ionic capitals at the perimeter and a plaster-relief eagle medallion in the center of the domed ceiling.

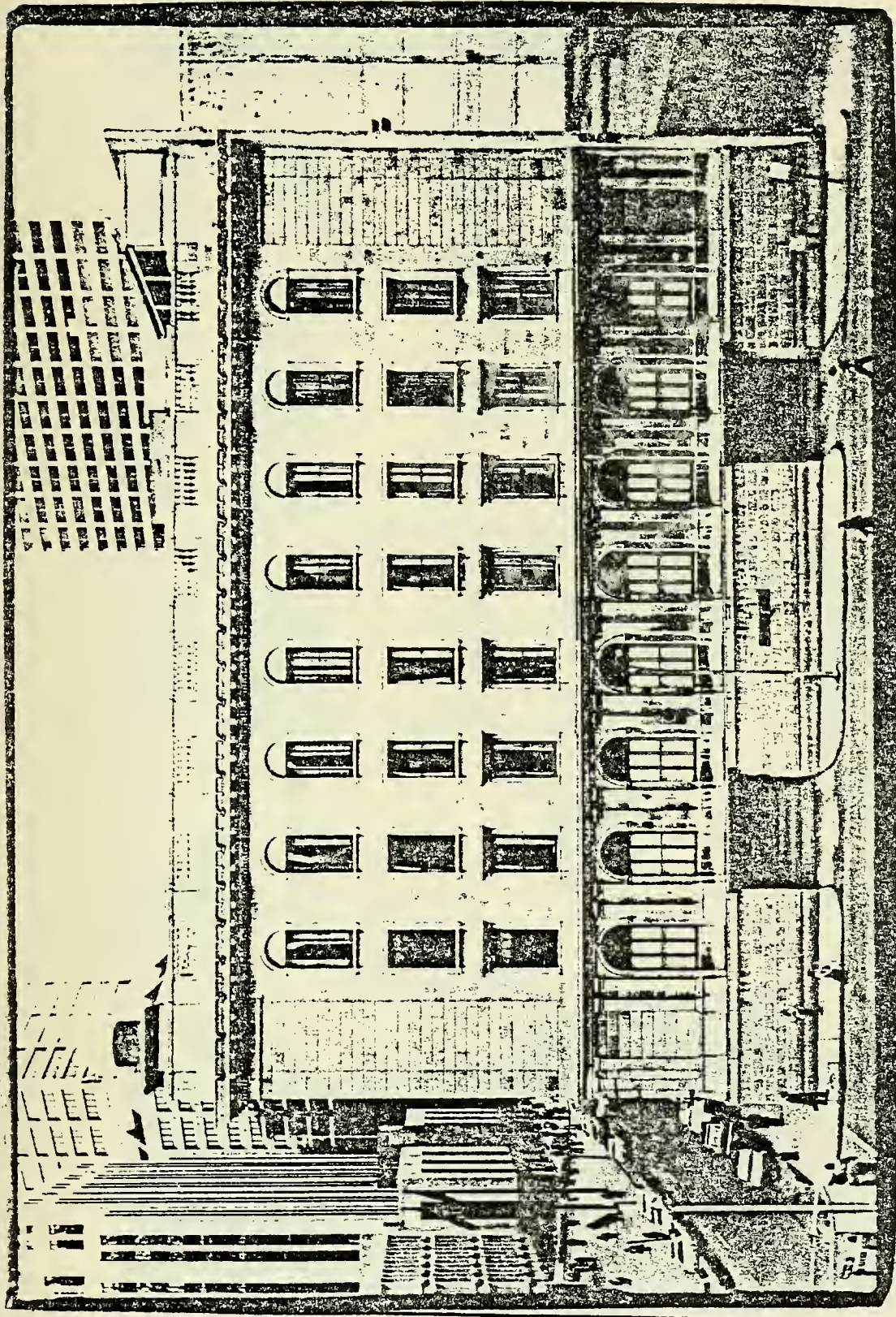




The one-story structure, built in 1975 adjacent to the rear of the main buildings, was constructed by the Federal Reserve Bank of concrete blocks and steel girders, and was formerly used for coin sorting.

2.3 Photographs: attached

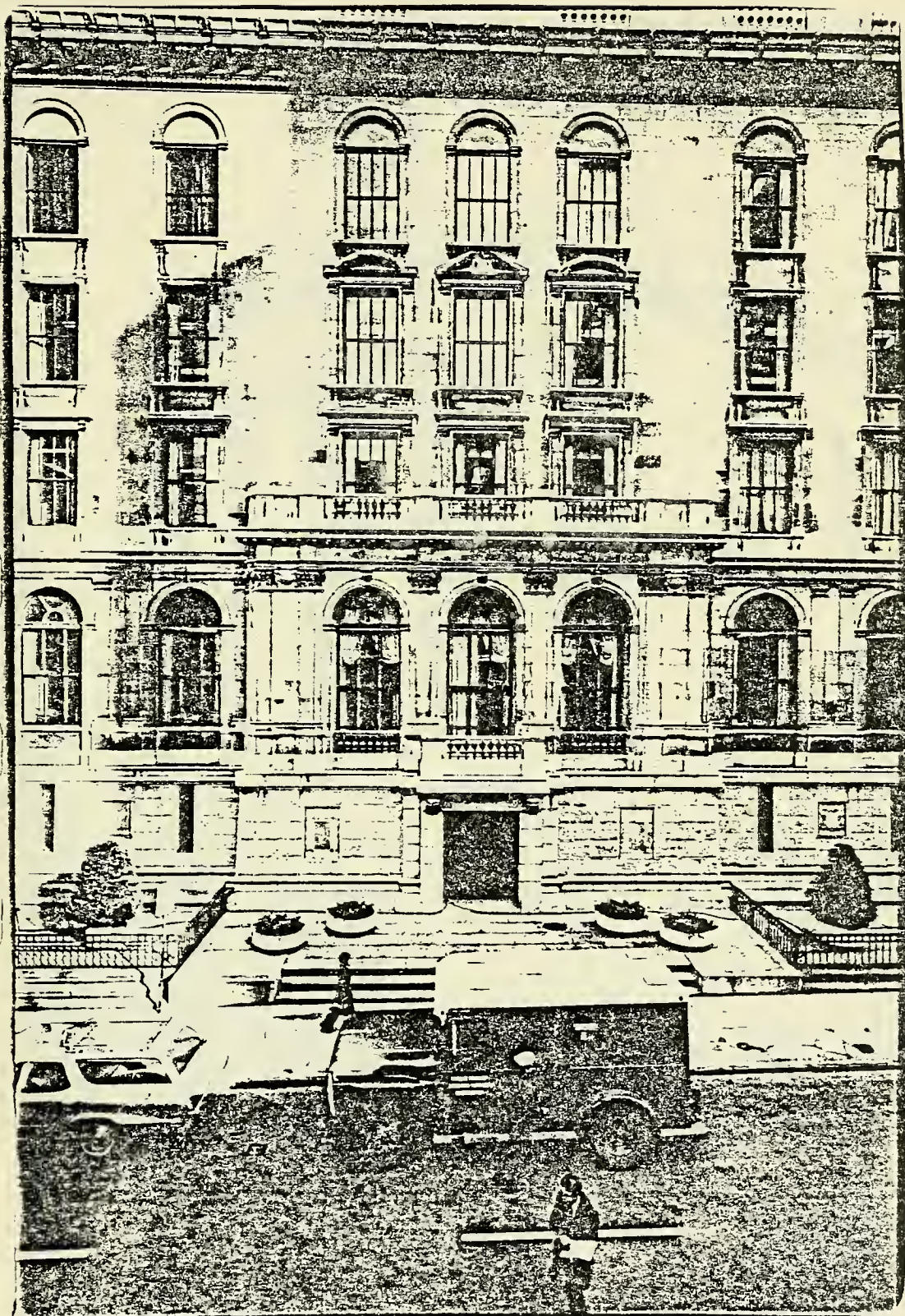




FEDERAL RESERVE BANK BUILDINGS: 1922 building, Oliver St. facade. photo Steven M. Stone



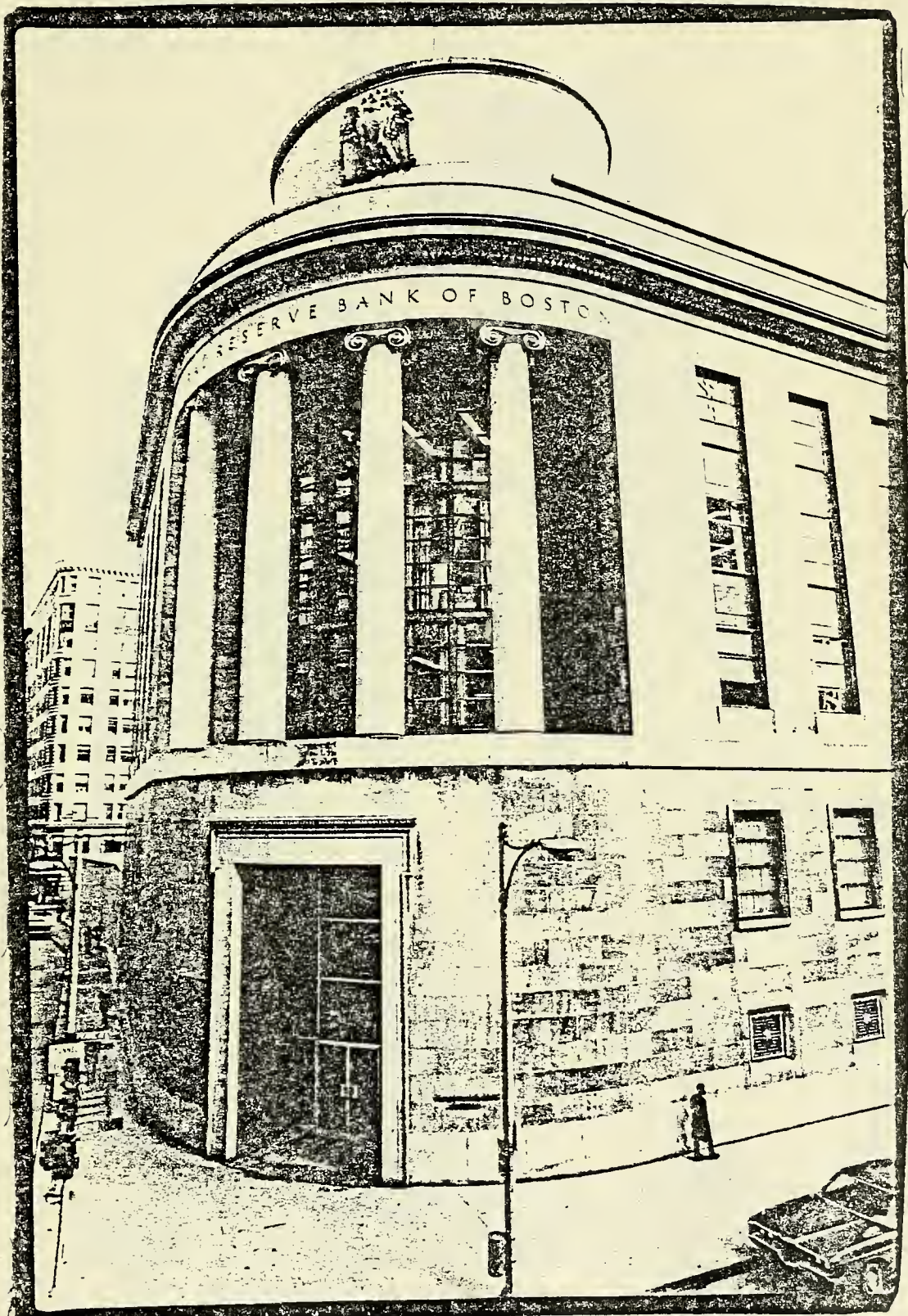




FEDERAL RESERVE BANK BUILDINGS: 1922 building, Pearl St. entrance facade  
photo by Steven M. Stone







FEDERAL RESERVE BANK BUILDINGS: 1953 building, Pearl & Milk St.  
facade, view from WSW

photo by Steven M. Stone







FEDERAL RESERVE BANK BUILDINGS: 1953, 1922 buildings, Pearl & Milk Sts.  
view from west photo ca. 1967



### 3.0 SIGNIFICANCE OF THE BUILDING

#### 3.1 Statement of Significance

The Federal Reserve Bank Complex has considerable significance to the City, the commonwealth and the region as a notable ensemble of early and mid-20th century public buildings designed by prominent architects, and as a prominent feature in the downtown street fabric. The complex has additional significance as the first permanent home in Boston of an important national financial institution, the Federal Reserve Bank, which occupied the site for over half a century.

#### 3.2 Historic Associations

The Federal Reserve System was organized in 1914 following the passage of the Federal Reserve Act to serve the dual function of achieving national economic policy objectives through the regulation of the commercial banking industry, and acting as a lender of last resort to commercial member banks. The country was divided into twelve regional banking districts, each with its own Federal Reserve city where the regional Federal Reserve Bank was located. As the Federal Reserve city of the first banking district, which included all of the New England states, Boston became the System's regional home with its first (temporary) quarters at 101 Milk Street.

As a result of the Bank's increasingly major role in financing the war effort, it soon moved to rented quarters in the Stock Exchange Building, spreading out into other buildings in the area. Finally, in 1918 a committee was formed to acquire a parcel of land for a new Federal Reserve Bank building to be constructed upon. The present building site was acquired the following year for \$1.4 million, and demolition of existing post-fire commercial buildings began that same year. The older portion of the present building was completed in 1922 according to plans of R. Clipston Sturgis, a Boston-based architect.

As the bank continued to expand, plans were made in the early 1940's for the construction of an addition to the 1922 building. Due to the intervention of World War II, and the death of the commissioned architect in 1945, the building was not completed until 1953. The buildings continued to house the offices, banking rooms, and vaults of the Federal Reserve Bank until January 1 of 1978, by which time it had completed its move to its newly constructed tower adjacent to South Station.

#### 3.3 Architectural Significance

In addition to their significance as notable public buildings designed by prominent architectural offices, the Federal Reserve Bank buildings have architectural importance as an exemplary attempt to relate a new building design to its older neighbor, and as a major urban design element in the downtown.





The 1922 building was designed in the Renaissance Revival Style by R. Clipston Sturgis, F.A.I.A. (1860-1950). The nephew of famed Boston architect John Hubbard Sturgis (1834-1888) of Sturgis and Brigham, R. Clipston Sturgis was educated at Harvard College and received his architectural training in London. He entered his uncle's office on his return to America in 1884, taking over the firm, under the name of Sturgis & Cabot, on his uncle's death four years later. The younger Sturgis went on to design many important Boston buildings in range of Classical and Renaissance inspired styles. He was president of the American Institute of Architects in 1914-5, and he continued to play a major role in setting architectural fashions in Boston through the 1920's and 30's.

Among the firm's more well-known commissions are portions of the Church of the Advent, numerous Back Bay residences, the Franklin Union, the Brookline Public Library, Arlington Town Hall, the Perkins Institute for the Blind in Watertown, and houses in New York, Connecticut, and elsewhere.

Surviving notebooks of the architect and other records show that Sturgis devoted a good deal of time and effort to the design of the Federal Reserve Building, which was one of his most important commissions. In addition to evoking an image of security and stability suitable to this new Federal institution, Sturgis had to accommodate a then unique mix of functions and uses within, including the safe delivery and storage of securities and cash, customer service counters, administrative offices, executive offices, and a library and member's room.

The appearance of security was achieved by Sturgis' use of a heavy rusticated granite block ground floor with narrow, vertical windows and a small low entrance. The four-over-four bronze window sash have the appearance of window bars, further accentuating the image. The interior of the building is functionally organized around a piano nobile and interior light well. Large ceremonial, customer service, and executive office spaces are located on the first floor, with administrative offices above and a fifth floor dining hall.

The 1922 portion represents the culmination of a long tradition in Boston of commercial architecture derived from classical sources. Boston's financial district is largely characterized by elevator office buildings dating from 1895 to 1925 in various modes of the Neo-Classical, Beaux Arts and Renaissance Revival styles. The 1922 Federal Reserve Bank is the most notable and literal interpretation in the Downtown of the Renaissance Revival style which was inspired by High Renaissance Italian palazzos. Although it is the last building designed in this style in Boston, it is the most pronounced example of this style and seemingly is an appropriate approach in keeping with this banking institution.

The 1953 addition to the Sturgis building was designed to harmonize with it, both in external appearance and internal function. The



commission was originally given to Paul Phillipe Cret, F.A.I.A. (1876-1945), an internationally famous French-born architect who had studied at the Ecole des Beaux Arts and subsequently set up practice in Philadelphia. Most noted for his large public and institutional buildings, war memorials, and monuments, Cret had already designed Federal Reserve Bank buildings in Philadelphia and Washington, D.C. Monumentality, stripped classicism, and carefully calculated proportions are Cret hallmarks and are shared by all three of his Federal Reserve Bank designs as well as by several other of his significant Washington commissions. Cret has been cited as one of five architects who "stamped the character of modern Washington".\* The 1953 addition remains as Downtown Boston's only, and therefore significant, example of an architectural expression that is known variously as Academic Classicism, 20th c. Federalism, or Governmental Modern and is found chiefly in Washington, D.C. Cret transmitted this architectural expression to Boston in his Federal Reserve design which remains essentially intact, despite changes made after Cret's death, and is a vital cultural statement in Boston.

Surviving drawings show Cret's original concept of the Boston addition (his only Boston work) to be essentially a continuation of the Sturgis facade, with matching fenestration, around a rounded, domed corner with a monumental entrance. Following Cret's death during the initial design phase, his successor firm, Harbison, Hough, Livingston and Larson, continued work on the building in association with the Boston firm of Kilham, Hopkins, Greeley and Brodie. The senior architect of the firm was Walter H. Kilham, F.A.I.A. (1868-1949), who trained at the Massachusetts Institute of Technology and in Paris, beginning practice in Boston with James C. Hopkins, F.A.I.A. (1873-1938) in 1900. Most noted for schools and public buildings, Kilham wrote Boston After Bulfinch, a study of 19th century Boston architecture, in 1946, and designed Dedham High School, Waltham City Hall, Dover Town Hall, the Massachusetts Institute of Pharmacy, and the Wentworth Institute Auditorium.

The revised design for the Federal Reserve Bank addition followed the overall form and facade divisions of Cret's Academic Classical design but modified the fenestration, facade details, and overall texture of the building so that it made a stronger individual architectural statement without losing its connection to the Sturgis building. The tripartite facade division, recessed top floor, and monumental rounded corner entrance remain from the Cret design; however facade and window detail has been minimized and a more sheer, imposing effect achieved. Architectural ornament is limited to the cast bronze door medallions and relief-carved eagle, all executed by the noted American sculptor Donald DeLue, and the colonnade capitals.

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\* Gutheim, F. and Washburn, W.E., *The Federal City: Plans and Realities*, published in cooperation with the National Capital Planning Commission, Commission of Fine Arts by the Smithsonian Institution Press, Washington, D.C., 1976, p. 39.





This grand-scaled rounded facade has a strong, impressive presence on the street, presenting an image which is evocative of prosperity, stability, and civic strength. Its prominent location on the corner of Post Office Square increases its visibility and importance in its urban setting, and provides the rationale for the attention lavished on its rounded corner.

The 1953 additions stylistically is associated with the decade of the 1930's despite its 1953 completion date. Stylistically it is a continuation of the federal Governmental Modern style. Had it been constructed in the early 1940's as originally planned, it would have been one of only two Downtown structures built in that decade. As it is, the addition is one of only eight Downtown structures built in the 1950's for purposes other than parking. Building activity in the 50's in the Downtown, although on the rise in contrast to the quiet post-war years, was largely due to public or institutional investment. This impetus and the concerted economic revitalization efforts of urban renewal in the 1960's altered the climate in the Downtown as a desirable development arena.

Aside from two office blocks begun in the late 50's that are precursors of the 1960's office towers and two commercial structures of highly-derivative neo-colonial revival style, the Federal Reserve addition stands as an exceptional expression of an important 20th c. style (only now beginning to be appraised) and exemplified the dignified architectural approach of the major national banking institution.

#### 3.4 Relationship to the Criteria for Landmark Designation

The Federal Reserve Complex clearly meets the criteria for Landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is a complex which is identified prominently with and best represents an important aspect of the economic history of the city, the commonwealth, and the New England region, which embodies distinctive characteristics of architectural styles inherently valuable for study and which is a notable work of architects whose work influenced the development of the city and the nation.



#### 4.0 ECONOMIC STATUS

##### 4.1 Current Ownership and Status

The buildings are currently owned by the Federal Reserve Bank of Boston, which has recently vacated them in its move to new quarters, and has contracted with a private architectural firm to document existing building conditions and potentials. A number of developers have expressed interest in the property.

##### 4.2 Assessed Value

Parcel number 4157, which includes the two main bank buildings, is 54,326 square feet in extent, and is assessed at \$5,367,400.00 of which \$1,630,000.00 is for the land and the remaining \$3,737,400.00 for the buildings. Parcel number 4160, fronting Milk Street and containing a one-story building, is assessed at \$1,000,000, of which \$700,000.00 is for the land and \$300,000.00 for the building. Annual taxes for the approximately 78,000 foot parcel, at the current rate of \$252.90 per \$1,000 of assessed value, are \$1,610,315.46.

##### 4.3 Development Factors

- a. Condition - The main buildings, which are constructed of steel frame with stone veneer, are sound both structurally and mechanically.
- b. Floor Area - The gross floor area of the combined main buildings is about 380,000 square feet, including sub-basement, mezzanine, and penthouse levels. About 270,000 square feet of the total is for the 1922 Sturgis building, and the remaining 95,000 for the 1953 addition. The one-story rear building provides an additional 22,000 square feet.
- c. Taxes - Although the property was considered as a site for a planned General Services Administration office tower, Boston Mayor Kevin H. White has declared the city's intention to see the site developed for a tax-producing use.
- d. Market Factors - The complex is located in the midst of an area with a strong demand for prime office space. Its proximity to the Washington Street retail district, the Broad Street area, and Faneuil Hall Market Place also make it suitable for mixed use development.





## 5.0 PLANNING CONTEXT

### 5.1 Relationship to Current Zoning

The Federal Reserve Bank Complex is within a B-10 zone, permitting all standard commercial uses up to a maximum physical density of ten times the total site area. The present structures are at approximately half of that limit.

### 5.2 Current Planning Issues

Current planning philosophy for the Downtown Financial District emphasizes selective development - either through conversion of existing structures or new development which is compatible with existing uses and structures. Specific planning objectives and proposed and planned new developments for the area are summarized below.

24-hour use development, mixing residential, cultural, and entertainment activities with existing commercial uses is an objective for the area both to contribute to its vitality and to relieve pressure on the housing market in areas such as the North End and Chinatown.

The feasibility of creating new mixed-use space in under-utilized commercial buildings is currently being explored by the BRA in its New Neighborhoods Downtown study. Although there have been a number of proposals for residential conversions in the immediate area, no concrete plans now exist.

New office construction has been encouraged on appropriate sites, using incentive zoning and design review to insure compatibility of scale and design with existing buildings. The limited availability of sites as well as a recent surplus of downtown office space have generally restricted development options to several sites such as the Federal Reserve Bank Buildings, which offer potential for conversion or new construction.

Numerous precedents exist for the conversion of notable downtown buildings to revenue - producing uses by the private market. Recent examples include the Old City Hall and One Winthrop Square, which have been converted to Class A office use. Downtown buildings currently receiving such attention are 15 State Street, a turn-of-the-century office building being adapted for use as an office and visitor center by the National Park Service, and the old Shawmut Bank Building which has been renovated into Class A office space.

Coordinated public improvements and private investment are being undertaken to support and reinforce the Downtown Shopping District. These improvements are designed to increase the volume of pedestrian and retail activity, and to minimize the impact of vehicular traffic in the area, as steps toward re-establishing its former importance as a regional retail center.



The Transit and Traffic Improvement Program co-sponsored by the BRA, MBTA, and City of Boston is designed to improve pedestrian and vehicular circulation systems in the area, through a network of street re-alignments and resurfacing, sidewalk widening and re-paving, new lighting and street furniture, landscaped pedestrian plazas, and MBTA station improvements. The auto-restricted zone and Downtown Freedom Mall on Winter Street are also part of this program. Proposed pedestrian improvements most directly affecting the Federal Reserve Buildings are sidewalk repaving and widening along Franklin and Milk Streets, and a new pedestrian plaza in Post Office Square.

In addition, the proposed mixed-use Lafayette Place development and the soon-to-be completed conversion of the former Gilchrist's store into a vertical shopping mall will provide new retail space, and will strengthen the area's retail market.

Thus major planning issues for the Federal Reserve Bank buildings relate to appropriate uses for the buildings in the context of recent and imminent changes in the market and in land use patterns. Recent public and private investment aimed at revitalization of the retail district and improving pedestrian circulation, and incipient private investment into housing conversion and mixed-use development in the Broad Street/Waterfront area, have acted to favor a wider range and diversity of uses on available downtown development sites.





## 6.0 ALTERNATIVE APPROACHES

### 6.1 Alternatives

Both the significance of the structures and the language of the Commission's enabling statute, which precludes all but landmark designation in the central city, limit the designation category to that of Landmark.

The only alternative protection device would be inclusion on the National Register of Historic Places, which would, if successfully pursued, afford a limited degree of protection. The main buildings have already received a preliminary determination of eligibility for National Register Status by the State Historic Preservation Office. The Commission retains the option of only designating the original portion of the complex or only the later addition. The Commission also retains the option of not designating the complex as a Landmark.

### 6.2 Impact of Alternatives

Inclusion on the National Register of Historic Places, though it does not prevent a private owner from demolishing a building with private funds does provide tax incentives for re-use. The Tax Reform Act of 1976 prohibits both the deduction of demolition costs from Federal Income Taxes, and the use of accelerated depreciation for a new structure built on the site of a former National Register property. However, it allows for both accelerated depreciation and amortization of rehabilitation costs, provided that the rehabilitation has been certified as being appropriate to the building.

Furthermore, a Section 106 Review is required for any Federally-sponsored undertaking and must assess the effects of such an undertaking on National Register property. This review process allows Advisory Council on Historic Preservation to comment on the undertaking and its effects.



## 7.0 RECOMMENDATIONS

It is recommended that the Federal Reserve Bank Complex be designated a Landmark under Chapter 772 of the Acts of 1975, and that the property be formally nominated to the National Register of Historic Places. It is further recommended that the following interior spaces be designated separately as an interior Landmark.

### 1922 Sturgis Building

Main Entrance Hall; from main door to steps

Member's Court, including steps from Entrance Hall and Wyeth murals

Main Banking Lobby, including steps from Member's Court

Executive Offices (2) on south side of Member's Court

### 1953 Addition

Main Entrance Lobby (inner and outer)

Grand Staircase, between ground and first floors

Executive Office Suites (2), on first floor adjacent to corner rotunda on either side

Board Room, fifth floor

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772 are attached.





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## 9.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

### 9.1 Introductory Statement on Standards and Criteria to be Used in Evaluating Applications for Certificates

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts), Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.





It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.



## BOSTON LANDMARKS COMMISSION

### 9.2 General Standards and Criteria

#### A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.





8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

## B. EXTERIOR WALLS

### I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.



II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.





E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.



## G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
  - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; set-backs shall be utilized.
  - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
  - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
  - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

## H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.



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3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

#### I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
  - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b) Quality of illumination on building exterior.
  - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
  - a) Accurate representation of the original period, based on physical or documentary evidence.
  - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

THE  
OFFICE OF THE  
ATTORNEY GENERAL  
STATE OF NEW YORK

ALBANY, N. Y.

IN SENATE,  
JANUARY 10, 1911.

REPORT

OF THE  
COMMISSIONER OF THE LAND OFFICE

FOR THE YEAR 1910.

- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
- 4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
- 5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
  - a) Compatibility with the original property's integrity in scale, materials and character.
  - b) Historic association with the property.
  - c) Quality in the design and execution of the addition.
  - d) Functional usefulness.



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1. General Information  
 2. Project Description  
 3. Objectives  
 4. Methodology  
 5. Results  
 6. Conclusion  
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Feb. 25

## 10.0 SPECIFIC STANDARDS AND CRITERIA

Federal Reserve Bank Buildings  
30 Pearl Street  
Boston, Massachusetts

### A. General

1. The intent is to preserve the overall character of the buildings; their mass in the definition of city block, street, and sidewalk; and their richness of detail.
2. Since the buildings are currently unoccupied, the Commission encourages exploration of uses, particularly a mixed solution, that will contribute to the vitalization of the downtown in this prime location in the midst of the financial district.
3. The street-fronting elevations along Milk, Pearl, Franklin and Oliver Streets shall be subject to all the guidelines for the building exterior.
4. The structures shall be maintained so as to prevent damage from unnecessary exposure to the elements or unreasonable deterioration therefrom.
5. For purposes of these guidelines building "A" shall refer to the 1922 Sturgis building, building "B" to the 1953 addition, and "C" to 1975 addition.
6. Building C may be replaced.

### B. Walls

1. No new openings shall be allowed in street-fronting walls of building A or building B, nor existing openings removed or changed in size, except that steel spandrel panels separating upper floor windows of building B may be removed.
2. All original ornamentation, including stone carving, decorative window grates, and stone balustrades shall be preserved in situ.
3. Masonry shall not be painted. Cleaning of the facade shall be done in a manner which, in the judgement of the Commission, is not destructive to the stone.

### C. Windows and Doors

1. Existing window openings shall be retained. Existing bronze sash in building A shall be retained. In building B, single lights shall be permitted as an alternate to existing sash, but in no case shall any additional mullions be included in replacements.



2. Window frames shall be of a color similar to or darker than masonry walls. Steel grates covering window openings at ground level of building B shall be retained and painted consistent with the color of window frames.
3. Windows may be converted to louvers if required for air handling system, but only at openings on recessed top floor.
4. Existing monumental double doors with cast medallions on corner of building B shall be retained in situ.

D. Penthouses

1. Additional penthouses on Building A should not be visible from the streets adjacent to the building.
2. New or additional construction atop Building B must respect the existing parapet lines of recessed top floors, and must preserve the integrity of the corner rotunda massing.

E. New Construction

1. New construction on adjacent parcels, though not directly regulated by this designation, should attempt to harmonize with existing structures with respect to scale, materials and facade rhythms.
2. New signage or lighting shall not obscure original ornamentation or architectural detail.

F. Interiors

1. The following interior spaces are included in this designation:

Building A

Main Entrance Hall, from main door to steps

Member's Court, including steps from Entrance Hall and Wyeth murals.

Main Banking Lobby, including steps from Member's Court  
Executive Offices (2) on south side of Member's Court

Building B

Main Entrance Lobby (inner and outer)

Grand Staircase, between ground and first floors

Executive Office Suites (2), on first floor adjacent to corner rotunda on either side

Board Room, fifth floor





2. The volume, detailing, and finish elements, such as mantelpieces, plaster moldings, paneling, door frames, skylights, gilded and other ceiling finishes, stone floors, and murals, shall be preserved in situ, subject to the following qualifications:
  - a. Existing modern stud walls in Main Entrance of Building A may be removed.
  - b. Existing modern hung illuminated ceiling in Member's Court of Building A may be removed.
  - c. Special measures should be undertaken to insure the preservation of the particularly delicate gilded ceiling and Wyeth wall murals in the Members Court during building construction or rehabilitaion.



# Boston Landmarks Commission

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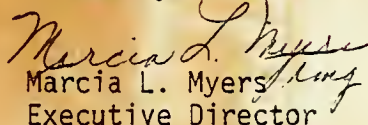
July 21, 1978

RE: FEDERAL RESERVE BANK COMPLEX  
30 PEARL STREET, BOSTON

PETITION #26

Attached is study report prepared by the Boston Landmarks Commission on the subject property, which will be the subject of the Public Hearing to be held on Tuesday, August 15, 1978 at 4:30 P.M. in the BRA Board Room, 9th Floor, City Hall.

Sincerely,

  
Marcia L. Myers  
Executive Director

ATTACHMENT - STUDY REPORT

DISTRIBUTION: Owner  
Dep. Mayor Katharine D. Kane  
Asst. Corp. Counsel R. Hynes  
BLC Commissioners  
BRA Library  
Study Reports Binder  
Case File



C69 Boston. Landmarks  
B25 Commission.

AUTHOR

Report on the potential  
designations of the Federal  
Reserve Bank complex as a

1978

ROOM

C69 Report on the potential  
B25 designation of the Federal  
Reserve Bank complex as a  
landmark. 1978.

NOTICE OF PUBLIC HEARING:

The Boston Landmarks Commission will hold a public hearing on TUESDAY, AUGUST 15, 1978, concerning the designation of THE FEDERAL RESERVE BANK, 30 PEARL STREET, BOSTON, as a LANDMARK according to the provisions of Chapter 772 of the Acts of 1975. The hearing will be held in the BRA Board Room, 9th floor, City Hall at 4:30 P.M. A report on the proposed designation is available at the offices of the Commission, Room 944, Boston City Hall.

Marcia L. Myers  
Executive Director

July 21, 1978











